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CURRENT SHOWS AND COMMENTS BY PERSPEX

HILLIARD AND BONNARD

"Forget not, therefore, that the principle part of painting or drawing after the life consisteth in the truth of the line."

THE quotation comes from that delightful, and not nearly well enough known book, The Arte of Limning, written at the request of Richard Haydocke, Gentleman, by Nicholas Hilliard. Nor is it only the book, but the man and the artist who is not well enough known. Happily the reproach of our neglect of this delightful Elizabethan may now be removed thanks to the magnificent exhibition of his work which the authorities at the Victoria and Albert Museum have staged as a quattrocentenary tribute.

quattrocentenary tribute. "Staged" is the right term to use. The V. and A., so long the synonym for all that shrunk the soul and stifled the imagination at the mere mention of the word "Museum," is in these days brilliantly aware of its opportunities, and one event after another takes place in its galleries, each given a setting of individuality and delight.

Hilliard is exquisitely shown. What more charming preparation of the spirit could there be than those rooms with their choice selection of Tudor furniture, tapestries and em-broideries, pictures and metalware? In face of the fact that the normal height of the galleries is wrong for these, the architecture has been skilfully adapted and the correct intimacy thus achieved. And how intimate and human it all is! Who could resist the charm of that large anonymous pic-ture of the "Two Ladies born on the same day, married on the same day, and brought to bed on the same day," whose twin countenances stare so stolidly above the counterpart forms of their so punctual offspring? Who could fail to feel the spirit of Eliza-England whose music haunts the painted virginals, as her homeliness slumbers in the gaily embroidered nightcaps ?

broidered nightcaps?

Then, when the mind is duly prepared, comes the ultimate shrine of the miniatures of Hilliard and his fine pupil, Isaac Oliver. Three great signatures stand, black on white, above the beautifully lighted cases: Nicholas Hilliard, Isaac Oliver, and Elizabeth. Those, too, create the spirit of the age.

Of the quality of Hilliard's own work it is difficult to speak without superlatives and it is precisely the beauty of it—as of all English art—that it shuns superlatives. Reynolds and Turner are exceptions, but our temperament is quiet, personal, lyrical.

Of the quality of Hilliard's own work it is difficult to speak without superlatives and it is precisely the beauty of it—as of all English art—that it shuns superlatives. Reynolds and Turner are exceptions, but our temperament is quiet, personal, lyrical, and not flamboyant. This art of miniature belongs to all this, and we are only beginning to appreciate the magnificence of the school of miniaturists who preceded by more than a hundred years our better acclaimed period of great portraiture on the grand scale. Hilliard and the Olivers, Isaac and Peter, Cosway and Cooper, Smart and a host of others, carried on this tradition from Tudor times to Georgian. Hilliard was the greatest of these miniaturists and to what heights he might have risen as a

painter on a larger scale had his magnificent draughtsmanship and sense of design been encouraged is one of the pleasant speculations of art criticism. As it was, men like Marc Gheeraedts and Cornelius Johnson did the large work until Van Dyck came over and (worthily, be it said) received the royal patronage. Happily Hilliard had at least been appointed as Court painter to Elizabeth for "limning on the small scale"; and, as he himself firmly claimed, he was one of her Majesty's goldsmiths. Two years before his death, when Hilliard was already a man of seventy, James gave him the monopoly of royal portraiture—a final recognition of his quality which might have come thirty years earlier with great benefit to British art, and to those finances of

the master which seem to have caused him a good deal of trouble as the finances of artists so often

Not that he complained of the lack of royal patronage. Indeed, he seems to have basked in the occasional signs of Elizabeth's approbation and friendship. One delightful passage in his Arte of Limning tells of his discussion with the Queen on his pet subject of the unshaded line. For, whatever else, Hilliard believed in line—"plain lyne without shadowing." Was he not the spiritual disciple of his predecessor, Holbein? "Greatest master in both these artes [painting and drawing] after the liffe that ever was," he hails him, and it was Holbein's power of expressive line which he made his model. Like Holbein, Hilliard uses his outline to express volume as well as contour.

"Holbein's manner of limning I have ever imitated and hold it for the best," he cries, and he inveighs against "the coming in of light at onlie one waye into a place, at some small or high window, which many workmen count to work in, for ease of their sight and to give a grosser lyne and a more apparent lyne to be observed, and maketh the work embosse well and shewe well afar, of which

to limning work needeth not." "Beauty and good favour is like clear truth which is not shadowed with the light nor made to be obscured," he says again; and perhaps as the summing up of his aesthetic creed: "Lyne without shadowe showeth all to good judgment, but the shadowe without lyne showeth nothing." Much of this which he was years after to write in his little book, he may have said to Elizabeth with the impetuosity of youth on that day in the 1560's when he first drew her. Elizabeth, moving toward forty, gave the impulsive young man his way and "chose to sit in the garden." As we look at the Self-Portrait (No. 14) which Hilliard painted in his early manhood, we may surmise that Elizabeth rather enjoyed being led up the garden by this handsome young enthusiast. We would like to think that it was then he checked the royal progress to point out that her shadow on the wall had no significance save that beauty which the outline gave it. If we are being led imaginatively astray we may well lay the blame upon the enchantment of the exhibition at South Kensington



UNE RUELLE À VERNONNET
By BONNARD
From the Exhibition at the Lefevre Galleries
PERSPEX'S choice for the Picture of the Month

where Elizabeth and her Court come alive as vividly as her royal father and his court do at Windsor under the limning of Holbein. was an interesting and entirely English characteristic that Hilliard argued his sitter into the open air, there to dwell lovingly upon every detail of feature and costume and—the triumph of his method—to amalgamate these details into a perfect synthesis. The best known of his miniatures, that unidentified youth who leans against the tree in the rose garden, and is one of the permanent treasures of the Victoria and Albert Museum, is characteristic of this open-air treatment.

If one has omitted Isaac Oliver from this eulogy of the exhibition it is in no discredit of his work which in its charm and absolute competence treads close upon the heels of his master. The Spencerian quality, the upward lyric rush is not here, but the power is unmistakable. In Isaac Oliver, perhaps even more with Hilliard, there is the making of a master of larger scale painting if the right encouragement had been forthcoming. Brought from France when a child, he was more cosmopolitan, travelled, mixed with the foreign artists over here (indeed, married the daughter of Gheeraedts), and, as his splendid drawing in this exhibition for a "Burial of Christ" shows, had yearnings for the grand Italian style. The genius of Hilliard and the fashion of the period for these gem-like paintings framed in gold and real gems captured him for the art of miniature.

It is true to say that never before has that art had a more effective setting than it is given in this splendid exhibition. Kindly authority has even provided a sort of elbow rest before each case that the gross body may be at ease while the mind

At the aesthetic extreme to all that Hilliard betokens stands At the aesthetic extreme to all that Hilliard betokens stands that modern master whose name is the keyword for another London exhibition: "Bonnard and his Contemporaries" at the Lefevre Galleries. While Hilliard regarded colour as the "enjoyable rewarde that comes after the drawing, like the mason's gilding of a frieze he has constructed," Bonnard approaches his problem from the other end. He builds with colour, makes his restream with it herice irrelacet. patterns with it, buries intellectually conceived form beneath its omnipresent wonder, excites our senses with it like a roll of drums in Wagnerian music. If there be line, colour makes it by chance juxtaposition of violent contrasts.

Pierre Bonnard, born in 1867, was the last of the great French Impressionists. With his death last year, and that of Lucien Pissarro, an epoch came to an end. Both men, living well into the period when the Impressionism which was their basic faith had been passed by Post-Impressionism and all the good and evil which followed it, suffered slightly from these noisier youngsters. Bishops and statesmen can afford to live into their 'eighties since who grows old. Happily, if an artist will persist in living long enough he may see not only the death of his mode but its resurrection. Something like this has happened to Bonnard. In the 'nineties his art was on the flood tide of Impressionism. With its Renoiresque colour influence and its sidelong glance at Degas in composition he was regarded as a brilliant amateur, for he was still a French civil servant until the end of the century. Came the Post-Impressionists, the Fauves, the Cubists, and every other ist and ism. Bonnard continued the mixture as before, and more and more found his own specific manner. He became a back number. He was neither very prolific nor very emphatic, but he was himself, and slowly but surely taste returned to appreciate him. No longer was he looked at as an unsuccessful Degas or a pastiche of Renoir, but as Pierre Bonnard. And finally as Bonnard, the master in his own right.

The two pictures hung this year in the Royal Academy—of which body he had been elected an honorary member—and this exhibition at the Lefevre which contains no less than fifteen of his works, give us an excellent chance for a revaluation of his qualities. His colour still stands out as the first claim. Such a picture as "Une Ruelle à Vernonnet" is a blaze of gold and shadowed gold against an iridescent blue sky with the trees of shadowed gold against an indescent blue say with the trees of vivid green where the shadows fall. The figures are almost submerged in this blaze of sunlight. One feels that the picture has been painted as a hymn to the sun in the spirit that Van Gogh made his own. But there is nothing of Van Gogh in it:

Bonnard is always himself.

At times his deliberate defiance of the classical rules of composition looks self-conscious, as when in the "Interieur avec Tête" he places the woman's head in the foreground of his composition so far to the right side that part of it only is shown and that turned slightly away towards the frame. The photo-

graphic realism of this sort of thing, the kind of chance effect of an instantaneous flash, needs Degas to bring it off. Bonnard has often been compared to Degas, to whom he obviously owes much; but if he inhabits the same suburb he is not in the same street. I like him, I confess, in that early mood when from the attic windows of towns he looks down into the narrow streets at twilight. It is not as exciting as the final phase, but it has a beauty of its own, as "Paris sous la Pluie" in this exhibition demonstrates.

To talk of the contemporaries of any artist who lived at the period of Bonnard is to throw a wide net, and, as it happens, none of the fish in it are the least like him. So the rest of this quite of the fish in it are the least like him. So the rest of this quite exciting and very varied exhibition becomes simply modern French painting. The fifty pictures shown are in practically every instance important works of the score or so of artists, and as these include Braque, Chirico, Derain, Dufy, Matisse, Modigliani, Picasso, Rouault, Utrillo, Vlaminck and Vuillard (to name them nearly all because they are names to conjure with) it will be realised that this is an impressive exhibition. The only thing that these artists have in composing is their complete. only thing that these artists have in common is their complete dissimilarity from each other. In modern art it is not only that "Our Jack is the only one in step," but every manjack of them is marching in a different direction. To quote the politicians they "intend to leave no avenue unexplored," and at the Lefevre Galleries you can accompany as many as take your fancy. Personally, I enjoyed a jaunt with Utrillo as well as any, and added greatly to my respect for his sense of direction.

Over at the Leicester Gallery one much younger English

member of the unregimented regiment of moderns, Edward Burra, has a one-man show of great interest. Burra, like many physically delicate men, has a terrifying virile mind. He paints fighters, torturers, vast-breasted women and enormously thewed men, Negro brutes and Mexican toughs. It is all about death in the sun or life in the red-light districts of Harlem or Latin America. Meantime—his monographist John Rothenstein indi-

America. Meantime—his monographist John Rothenstein indicates—the artist sips his milk in his father's house at Rye and conjures these macabre visions of flaming sin and bloody strife from picture postcards. Too Henry James!

Our concern, however, is with Burra's tremendous imagination and with his technical qualities; and as the technique in his latest work has caught up with the demands he makes of it is subject matter and concertion the result is noteworthy. He in subject matter and conception, the result is noteworthy. He has always used water-colour, and in all the early work tried to use it to do more than water-colour can, with a loss of its innate quality. As we move into the second room at the Leicester, quality. As we move into the second room at the Leicester, given to work approximately since 1940, his mastery over his difficult medium becomes clearer, especially in the Romney Marsh pictures of recent years. The large scale, the solidity which he has so individually always given to water-colour is yielding its reward in paintings of power and imagination which are none the worse for their escape from dockside joints and the underworld of Latin America into some clean English air. Colour and line in his work subserve the mentality of a root.

These preoccupations with the moderns and with the antique charm of our English miniaturists have left me little room to speak of the enormous wealth of Old Master Exhibitions which invariably mark the Galleries of London during June and July. Among the treasures of the regular Summer Exhibition at Agnew I was impressed by a large canvas by Caravaggio, "The Dream of St. Francis," and by two intimate portraits by Hogarth, though Gainsborough's "Fallen Tree" from the Cook Collection is Gainsborough a more important picture than any of these. At the Larsen Gallery there are again a number of Flemish and Dutch Larsen Gallery there are again a number of Flemish and Dutch masterpieces which if they are small in size are exquisite in their quality. A canvas "Landscape with Figures Merrymaking" by Abel Grimmer might well claim to be the chef d'oeuvre of that rare Flemish master. An important exhibition of English masters is promised during July at Leggatt's Gallery in St. James's Street, accompanied by one of Mr. Leggatt's own collection of pastels. And at Wildenstein's there is to be a show of XVIIth Century French Art which should prove fascinating.

One other Exhibition of great public interest will open too late for more than mere announcement in these notes, and that late for more than mere announcement in these notes, and that is the showing of the works of art and relics which belonged to the first Duke of Wellington and which have recently been given to the nation with Apsley House. This takes place during June-July at the Victoria and Albert Museum, and so, apart from its own attractions, will enable us to pay a second, third, or maybe tenth visit to the quattrocentenary exhibition of Nicholas

Hilliard.

ENGLISH NEEDLEWORKS IN THE LADY LEVER ART

GALLERY—PART II

BY A. CARLYLE TAIT

N England's story, as in our own lives, there are new beginnings, but no absolute breaks with the past. Fewer and fewer panel needleworks in the Stuart style are produced between 1685 and 1700, and their subjects are generally taken from the Old Testament or are allegorical figures. Raised work and the use of metal thread come to an end; the little kings and queens depart. To some extent this reflects William III's distaste for embroideries: in his household accounts there is no large purchase of that kind. On the other hand he shared the Dutch passion for costly lace and spent money extravagantly in obtaining it. Among many such entries is one of £663 for the lace to trim two dozen cravats. His consort, Queen Mary, encouraged needlecraft, but in useful forms such as panels for chair seats and backs, cushions, curtains and carpets, leading the way herself. At assemblies or the theatre she might be comway nerself. At assembles or the theatre she might be commonly seen busy stitching, and she introduced the Dutch fashion of knotting with the shuttle, in which she was followed enthusiastically by Queen Anne
Who, when she rides in coach abroad
Is always knotting thread

Is always knotting thread according to a contemporary observer, Sir Charles Sedley.

The pause in the output of needlework pictures provides an opportunity for a glance at the many foreign influences which can be detected in English work. The fascinating art of China is the chief of these, from the late XVIIth century onwards; its gaiety, refinement and novelty captivated the fashionable world of that period and Chinese decoration is deliberately imitated in the European lacquer cabinets and mirrors of the second half of the century, followed by several later revivals of this chinoiserie.

An earlier Oriental influence appears in "turkey-work" imitating the tuffed finish of the carriers we were importing from

imitating the tufted finish of the carpets we were importing from the Levant four hundred years ago; we generally used them for table-covers, as in Holbein's Ambassadors. No other country of Western Europe was so widely influenced by the Orient as England, a direct result of our forefathers' courage and enterprise

in developing trade with the Far and Near East.

In the Tudor and Stuart Room at the Lady Lever Art Gallery a small framed panel depicting Salome before Herod, with the head of St. John the Baptist, circa 1680, is copied from an Italian old master a century earlier. The subject is in floss silk, chenille, purl and metal thread, set within an oval of raised laurel leaves.

Some Italian designs only reached us in a debased form, such as the mysterious little figures called "boxers" which have puzzled many students of old needlework. Actually, they are shown brandishing a flower in their uplifted left or right hands. These were originally little naked boys using vine leaves to scare away bride desired postings of the property of the p birds depicted pecking at bunches of grapes, as in Ostau's book of 1561, La Vera Perfettione del Designo. These little oddities appear in a sampler as late as 1712, illustrated in Leigh Ashton's

Samplers, 1926, plate 35.

Tapestry designs were occasionally reproduced in needlework, as in an upright panel of Abraham's interrupted sacrifice, 32 inches by 24, worked in worsted on canvas in a rather coarse stitch, well into the XVIIIth century, but copied from one of the small

Barcheston panels of Elizabethan date known as cushion-covers.

There are a few examples in the collection of the beautiful needlework produced in Italy, notably one of the Virgin enthroned, with other figures, all in very high relief, in gold and silver thread, the faces and hands of wood covered with pink satin, with delicately painted features, circa 1650; the technique anticipates our "stump work" and is much finer than anything of the kind produced here, with a balanced symmetry of design; its religious duced here, with a balanced symmetry of design; its religious feeling is unmistakable. It is in a small case-frame, now hung upon the wall of a panelled room from Hipperholme, Halifax, Yorkshire, of the William and Mary period. In the same room hang a pair of foreign panels which must be among the finest of their kind, particularly one representing the meeting of Jacob and Joseph in a forest, through which run winding silvery streams; the measurements are 13½ inches by 19, and the work is probably South German, circa 1675. A most original and attractive appliqué panel picture may also be German; the costumes show a date circa 1750. It represents the interior of an inn, with a maid bringing in a pot of ale in one hand and a bunch of radishes in the other. The three seated figures—one with a gun—have pieces of appliqué cloth for their clothing and



Fig. I. PAIR OF QUEEN ANNE CURTAINS worked in silk and wool on canvas in petit point and gros point

the same technique is used throughout, except for a long-haired same technique is used throughout, except for a long-naired spaniel in the corner—a pure delight; in fact the whole picture is so novel and satisfying in its treatment that one would like to claim it as English. In our needlework there is very little trace of the Court fashions introduced here from Germany by the first two Hanoverians, and George III prided himself, with justice, on being English. During the first half of the XVIIIth century it is curious to note in our needlework a lingering loyalty to the Stuarts, shown in the use of their emblem, the carnation, sometimes with a bud, to symbolise the Old and the Young sometimes with a bud, to symbolise the Old and the Young

Chinese influence in the embroideries of the late XVIIth century is chiefly seen in the large curtains which have survived in considerable numbers. From these are derived the various in considerable numbers. From these are derived the various "Jacobean" patterns so popular in our own day, for printed textiles as well as needlework. The originals are often rather overpowering in their rich, profuse ornament. The designs vary only in detail, a series of tall, waving tree-stems growing up from a mounded grassy sward, enlivened with such details as tiny leopards, turbaned figures or a golden pagoda, underneath scroll branches with abundant leaves and strange large flowers in every kind of stitch and colour, though the characteristic shade is a very attractive blue-green. The embroidery is in wool crewels, either upon homespun linen or on our own attempt to produce a cotton fabric. As we were then unable to spin a thread strong a cotton fabric. As we were then unable to spin a thread strong enough to bear the tension, the cotton appears in the weft only, upon a linen warp. A good example of these quasi-Oriental curtains is illustrated in the excellent book by A. F. Kendrick, English Needlework, 1933, plate 19, where the medley of Chinese and Indian elements in the design is traced to the painted and





ENGLISH NEEDLEWORKS

printed cottons of Masulipatam. Although the first Viscount Leverhulme possessed several of these "Jacobean" curtains, the only examples of their style at the Lady Lever Art Gallery are the pelmets over the three windows in the Early Georgian Room, which have English curtains, circa 1720, worked with sprays of flowers which recall the curtains imported from China about that time. The pelmets were originally a long bed-valance.

bed-valance.

Fig. I shows the doorway of this room, with its scalloped pelmet and fine pair of curtains, in unusually fresh condition, worked in silk and wool on canvas, the small figures and grotesque animals in petit point (tent-stitch) and the large formal flowers in gros point (cross-stitch); one of the latter covering as much space as four of petit point. This is a combination very widely used during the XVIIIth century, particularly for the seats and backs of chairs and settees. The use of black for the background was a French fashion, and this pair of curtains is more likely to be French than

pair of curtains is more likely to be French than English.

The hall known as the South Gallery, displaying Chippendale furniture and hung with English old masters of the XVIIIth century, has for its central feature a fireplace of polished white marble, with a frieze of "the dancing hours" upon a background of lapis lazuli. It has been in this country for two centuries, having come from Moor Park, near Rickmansworth, but was originally in one of the two centuries, having come from Moor Park, near Rickmansworth, but was originally in one of the Borghese palaces. A fire screen which recalls the curtains just described stands in front; its carved and gilt frame inscribed with the motto of a cautious man of the world—Je rapporte ce que j'ecouvre. Its needlework depicts a sorceress in her temple, the whole design rich and fantastic, perhaps twenty or thirty years later than the curtains. It illustrates the definite connection between chinoiserie and the rococo.





GEORGIAN CHAIR SEAT in tent stitch (petit point) throughout, standing figure of lady with dog Fig. IV.

The typical Queen Anne needlework picture is a pastoral subject, charming and inconsequent, though much closer to nature than the romantic Stuart compositions. A wide landscape centres in figures, usually seated, of a shepherd and shepherdess, dressed as a gentleman and lady of the period, with their sheep and dog, and there generally are also a red house and a windmill. Although it is convenient to call all such period of the program of them were not produced until panels Queen Anne, some of them were not produced until the middle of the century.

the middle of the century.

Fig. III illustrates one of these late panels; it has become very sophisticated, even to the extent of introducing some classical ruins on the right. Its size is much larger than usual, 32 inches by 46.

The most famous of the many society ladies who were enthusiastic needlewomen in the XVIIIth century was Dean Swift's friend, Mrs. Delaney, formerly Mrs. Pendarves. She may be responsible for a remarkable relief portrait of Queen Elizabeth, in a case-frame in the Tudor and Stuart Room. Elizabeth, in a case-frame in the Tudor and Stuart Room. At first sight the Queen appears to be wearing a rich brocade costume, but the three-quarter-length figure is actually of pink wax, to which, while kept soft, coloured seeds were applied with meticulous care to show the pattern of the dress, and a necklace of pearls is imitated in larger white seeds. The hair is in moss, each fibre teased-out, and the whole

The hair is in moss, each fibre teased-out, and the whole figure stands within sprays of flowers also built up by means of coloured seeds. The date is probably circa 1735.

Needlework, about this time, is allied to fancy-work in many other materials—rolled paper, flat straw in colours, wax, feathers, etc. The first two are particularly well represented in the Lady Lever Art Gallery. In the William and Mary Room, for instance, there is a full-length relief portrait of Queen Anne in gilt paperwork and near it a floral panel with initials and date, H. S. 1702. In its centre, within an elaborate framing, is a little bust portrait of a young girl; perhaps this dainty trifle was made for her delight.

There are many examples of XVIIIth century panels in petit and gros point made for chair backs and seats. Fig. V illustrates one of these, with the shepherd and shepherdess

illustrates one of these, with the shepherd and shepherdess motif, now framed as a picture, in the Early Georgian Room. Near it are a set of three upright and two oval panels in

Fig. V. QUEEN ANNE AND EARLY GEORGIAN SEATED FIGURES in costumes of 1735. Upright panel for a chair back in petit and gros point

brilliant state, evidently made in the first decade of the XVIIIth century for a suite of Louis XIV furniture and just as evidently never used. The two ovals, with their dainty Watteau-style Ceres and Diana in rustic settings, are particularly attractive. All the panels have the same insect worked into the design inconspicuously; it may be inferred that this represents a signature. Chair-seats usually have floral designs, as being liable to harder wear; subjects including figures were more appropriate for the back. Fig. IV, however, shows a panel with a lady and dog which was evidently always intended for a seat. It is now on a Chippendale chair in the South Gallery, which seems to be the chair illustrated in Percy Macquoid's History of English Engilier Intention. chair illustrated in Percy Macquoid's History of English Furniture, Age of Oak, pp. 261-2. If so, it then had quite a plain seat-

The old narrow sampler of the XVIIth century is seen in the ne old narrow sampler of the AVIIIn century is seen in the next 25 years giving way to a shorter and broader type like those of Holland and Germany. This develops until it becomes square. A strawberry or honeysuckle border begins to be used at one or more edges, until in later examples, which run far into the XIXth century, it frames the whole lettering and ornament. There are many samplers in the Gallery, usually with names of the girls who worked them. The influence of John Wesley on his country is seen in the frequent inclusion of a verse from a hymn, though, fortunately, the lugubrious lines sometimes found are not in any examples there. The alphabets tend to be superseded by a large house, isolated but balanced small figures, animals, flowers in vases, etc., with the inscription in the centre. This type of vases, etc., with the inscription in the centre. This type of sampler persists to the end: it is found as early as 1750 and continues until the year of the Great Exhibition, 1851, the generally received date for the end of four-post bedsteads, spinning-wheels, "grandfather" clocks and other lingering household gods of bygone Britain. There were, of course, survivals. An octogenarian clock-maker completed the mechanism of a long-case clock, unaided, in the period between the two world wars, and many of us can remember seeing some old lady who continued to use her spinning-wheel. A sampler worked by my grand-mother circa 1825 is of the type just described; being unsigned, it would readily pass for one fifty years earlier. Its colour-scheme -warm brown, golden yellow, green and various reds-is still favoured in the home of her descendants.

The typical Georgian needlework picture was also produced during the period 1750-1850. Its chief characteristic is an attempt to reproduce figure subjects as in an oil painting, with silks on satin, but faces, hands and the skies painted on the material. Sometimes actual pictures or engravings were copied, and of these there are several examples in the Lady Lever Collection. It is more interesting to find the characters in an Old tion. It is more interesting to find the characters in an Old Testament subject clad in the costume of the period when the picture was embroidered, as in one of several panels depicting the Finding of Moses, illustrated in Fig. II. Here the dresses show the work dates circa 1790. There is a small Ruth and Boaz, where the latter is clad as a prosperous young gentleman farmer, approaching with the most courteous of gestures. The chief example of this subject is larger, later, and with its figures in Oriental costume. It occupies the place of honour over the fireplace in the William and Mary Room and it may appropriately conclude the present descriptions for it was the work of Eliza conclude the present descriptions for it was the work of Eliza Lever, mother of the first Viscount Leverhulme, a panel with a silk ground, embroidered in floss-silk, cut and knotted wools and chenille. The flesh is left in the silk groundwork, with the features painted; the measurements are 18½ inches by 27, and

the work throughout is excellent.

During the last hundred years embroidery has progressed in many new directions, but the needlework picture has been more often the work of men than of women. Beautifully detailed examples are being produced in Chester, the spare-time hobby of a master-barber, and the sailor's woolwork ship continues to be stitched in leisure hours. In the tiny little house where Wordsworth lived at Rydal, a true poet's cottage, many a visitor must have seen the chair Wordsworth used, its cover bearing his initials, worked by his sister; a good suggestion for another little detail to brighten the home life of to-morrow.

HO HSIEN-KU

We omitted to say in the June issue of APOLLO that we were indebted to Mr. Sydney Moss, of 81 Davies Street, W.1, for his help in arranging for the much commended coloured plate of Ho Hsien-ku to be reproduced, the original of which was formerly in his collection.

THE ANTIQUE DEALERS' FAIR

An Impression

BY HORACE SHIPP

THERE are moments when even the most patriotic of us yearn never to hear the word "austerity" again. We know we are poor: to quote Oscar Wilde on another subject, "the fact is constantly mentioned in the more expensive monthly magazines." My first, my lasting impression, in the Great Hall at ract is constantly mentioned in the more expensive monthly magazines." My first, my lasting impression, in the Great Hall at Grosvenor House was one of a delightful flight from our present discontents into a wonderland where everything and everybody was rich and exquisite. No ersatz, no second or tenth-best, no coupons, currency limits, red tape, no export only, no listing for delivery months or years ahead! In fact, a Fair: a glorious "Come huy." 'Come buy, come buy."

Sir Hartley Shawcross, voicing our thanks to H.R.H. Princess Alice for her gracious words of Opening, said that he connected fairs with swings and roundabouts; but we are wise to remember that fairs were for many centuries the coming-together places where the things made, the produce grown, the animals raised, were bought, sold, or bartered. After the business came the fun and games; and if they are now divorced, alas for our overspecialised age! Nijni-Novgorod and Leipzig and Nottingham and a hundred others were the economic framework of the Middle Ages. The Antique Dealers' Fair is a real Fair in this worthy human sense. Perhaps it is a pity that the tradition of the Trade demands impeccable linen, morning coats, grey striped trousers, and the modulated accents of St. James's, and would frown upon any stall-holder who sported parti-coloured tights and beat a drum; but I felt that spirit of joyous medieval salesmanship lay not far beneath the gentlemanly surface.

The next phase of my impression was closely allied to this, for I realised that these people loved and understood the things they sold, loved them because each was in itself the expression of some dead craftsman's joy in his work. Things made by millions on a moving belt may be useful, may be—though they no longer necessarily are—cheap; but they are never beloved. To their makers they are a means to the irrelevant end, a weekly pay packet. To their sellers they are "turnover"; a shudderingly revealing word. To their ultimate owners they are makeshifts to be got rid of as soon as better can be afforded, or earlier when of their own miserable inadequacy they fall to pieces or wear out.

The Fair was escape from all this vicious circle. Whether the piece were a pottery figure from VIIIth century China, a rug from ancient Persia, a picture from Renaissance Italy, an elegantly bound book from Holland, a Queen Anne chair, a chandelier of Irish glass, a Chelsea group, a Georgian sugar-caster; whether it were a print, a piece of pewter or porcelain; it was something made by an artist-craftsman, and therefore made for its own sake as well as his mind and skilled hand could make it. The arbitrary date of 1830 fixed a great gulf between the ages of craftsmanship and our age of utility at all costs. manship and our age of utility at all costs.

Stepping thus back over the devastating XIXth and the devastated XXth centuries, one's mind was at once staggered by the marvellous profusion and soothed by the unerring sense of rightness in creation which marked the things of ordinary daily living which the Fair exhibits to us. Some of them, it is true, were of their own nature precious, made for the dilettante and the fastidious; but many were not of that nature. There is pewter as well as silver; solid oak dressers which served their purpose in the farmhouse when Anne was Queen as well as exquisitely inlaid pieces redolent of the days of Louis Quatorze; bold grandfather clocks as well as those of ormolu and gilt. Perhaps there was not so much actual furniture as one seems to remember of the pre-war years, and probably this was because antique furniture has now become not only the quest of the connoisseur and the collector but the wise and economic investment of those who want chairs to sit upon and tables at which they may pretend to dine.

The exigencies of space permit one more impression, and that is of how well the British craftsmen stand. It is not that, at least in this matter of Antiques, we are insular, for London has always been (and this Fair shows that it still is) the mart of the aways been claim the fail shows that it shirts the hard the world for these things. It is that, thanks to our security, wealth, and—let us claim it—good taste, during hundreds of years we encouraged great craftsmen. The Seventh Antique Dealers' Fair is not least a triumph for British craftsmanship and sense of beauty in the past. Its opulence and enterprise is, surely, an augury for the future.

SOME LATE GEORGIAN WALL/LIGHTS

BY JOHN ELTON

THE most striking difference between interiors of the Georgian period and the present age is the close parsimony in candlelight in almost all classes during the former. Lighting by wax candles was an expensive item in housekeeping. According to a letter written in 1731, the cost of lighting a great house in Norfolk was fifteen pounds a night, while in smaller and more economical establishments lighting was inadequate. Benjamin Franklin, writing from London in 1757, notes the "absurd" complaints of its inhabitants about the duty on candles and the high price of tallow.

Throughout the greater part of the XVIIIth century the chandelier supplied a central light in living rooms and rooms of state in great houses, but for "local light" the candlestick or candelabrum placed on a table or stand was the usual illuminant, with wall-lights or side-

d was the usual illuminant, with wall-lights or side-lights affixed to the walls. Metal was an appropriate and durable material for the wall-light, as its plate was in close proximity to the candle. Silver wall-lights, limited to a few rich households, did not come into use in this country until the "Silver Age" of Charles II; but pewter and brass also possessed a good reflecting surface for the back plate, which intensified the light of the single branch or pair of branches. A Scotsman, recalling the lighting arrangements in small Lowland homesteads about 1765, mentions that he had met with only one instance of such lights, "a pair of ancient sconces or metallic mirrors, so well furbished up as to afford a pretty clear reflection." Both were (he adds) stuck up over the chimney jambs—a favourite position. Walllights with a back plate of mirror glass were also widely in use during the XVIIIth century. In such pieces, a shaped panel of glass was framed and protected by a narrow metedee and diamond cut with

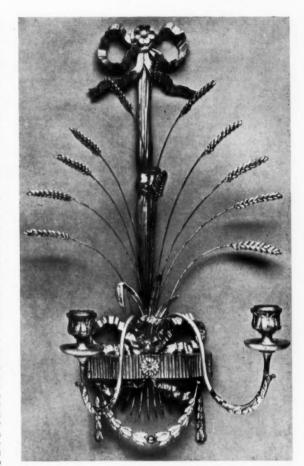


Fig. II. WALL-LIGHT, pine wood gilt and composition,

places, a snaped panel of glass was framed and protected by a narrow metal rim, and fixed to a wooden board. It was often bevelled at the edge and diamond cut with a small motif such as a flower or star. The branch for the candle was of glass or brass, working in a socket. It was the duty of servants to attend to candles, and Dean Swift in his Directions to Servants (1729) advises a footman to "stick the candle so loose that it will fall upon the glass of the sconce, and breake it to shatters." This (he adds) will save yourself much labour, for the sconces spoiled cannot be used. The trade catalogues of the middle years of the century give plates of wall-lights (termed "girandoles") which were "usually executed of the best carved work, gilt and burnished in parts," or else coloured to suit the room in which they were hung. But, in fact, composition, a mixture of whiting, resin and size, heated and pressed into moulds while still plastic, and when set fixed by glue to the surface to be decorated, was much used during the late Classic period to supplement carving. During the roocco period, the designers treated the wall-light, when it framed a piece of mirror glass, as a small fantastic and asymmetrical mirror to which candle-branches were attached. The glass reflector was, however, not invariable, and several designers created wall-lights of carved oak alone, from which sprang bent and scrolling candle-branches of metal. Under the Classical revival symmetry was restored, and in some of the houses decorated by Robert Adam, painted medallions or coloured bas-reliefs formed the central feature of the wall-light surrounded by what a contemporary account calls "the most delicate antique ornaments" in composition. The free use of composition can be seen in the wall-light of this period (Fig. I) which is largely built up of composition can be seen in the wall-light of this period (Fig. I) which is largely built up of composition are combined, the radiating ears of corn, on metal stalks,



(Continued on page 11)

CHINESE CERAMIC ART—PART II

BY VICTOR RIENAECKER

THE late Mr. A. D. Brankston, of the Department of Oriental Antiquities of the British Museum, was one of England's most promising original research workers in the field of Chinese archaeology. Even in his short career he achieved much for which students of Chinese ceramic art owe him a great debt of gratitude. His visits to actual kiln-sites enabled him to provide evidence and form opinions which have materially assisted scholarship.

In December, 1938, Brankston read a Paper to members of the Oriental Ceramic Society reporting on his visit to the porcelain factories in Ching-tê-chên in search of certain ancient kiln-sites. It was not until the Ching-tê period (A.D. 1004-1007) of the Sung dynasty (A.D. 960-1279) that the town was first called Ching-tê-chên. Previously it had been known as Ch'ang-nan. Ching-tê-chên, with its many smoking chimneys, reminded Brankston of some English industrial town. The river banks were thickly stream with kiln waste and in some places there

Ching-tê-chên, with its many smoking chimneys, reminded Brankston of some English industrial town. The river banks were thickly strewn with kiln waste; and in some places there were found beaches of pure porcelain. Ching-tè-chên is situated in the district of Fou-liang, which is within Jao-chou-fu. Fou-liang literally means "Floating Bridge." A pontoon bridge is still used because of the frequent rises of the river. Ching-tè-chên lies in the fork formed by the junction of two rivers, and is protected on the east side, between these rivers, by a wall. In the records of Fou-liang-hsien-chih, "It is said that pottery was made in the district of Hsin-p'ing during the Han dynasty

made in the district of Hsin-p'ing during the Han dynasty (A.D. 583) many palaces were built at Chien-kang (near the present city of Nanking). Hsin-p'ing was ordered to give as a form of tax some pottery plinths (for pillars)." Although these were well made, evidently they were not strong enough to be utilised. In the fourth year of the Wu-tê of the T'ang dynasty (A.D. 621), T'ao yú is stated to have "offered as tribute, vessels of false jade," which may have been one of the types of the porcelain we now know as ying-ch'ing ware (see Fig. II). The Jao-chou-fu-chih says, "In the Wu-tê period of the T'ang dynasty (A.D. 618-626), the aboriginal tribes were driven eastward, and a district called Hsin-p'ing was created under the control of the provincial government. In the fourth year of K'ai-yūan (A.D. 716), the name was changed to Hsin-chang. Then, in the first year of T'ien-pao (A.D. 742) it was again changed to Fou-liang."

According to Brankston, at first the kilns were scattered among the hills surrounding Ching-tê-chên, "no doubt in order to be near the clay deposits." The kilns at Hsiang-hu, Hu-t'ien and Nan-shan were probably started during the T'ang dynasty. The early products are grey bodied and were no

doubt, made from the unwashed clay dug from the valleys. Glazes are pale olive-green, thinly applied and closely crackled, probably "imitating jade," and almost identically similar to the Yüeh ware from Chiu-yen, or Shang-lin-hu, in Chehkiang province, with the same sandy spurs under the foot-rim. The brush-washer illustrated (see Figs. III and IV) has these characteristic spurs; and, what is more important, there is in the centre of the base a six-character incised inscription under the glaze which reads: "T'ai P'ing Hsing Kuo Nien Tsao," meaning "Made in the year of establishing the country (Hsing Kuo) of the T'ai P'ing period." This inscription thus places it beyond dispute to the reign of T'ai Tsung, the second Emperor of the Sung dynasty, i.e., A.D. 976; and the piece is therefore a highly important document, and may indeed be an original specimen of Yüeh ware.

Brankston thought that Yüeh ware was possibly first made

of Yüeh ware.

Brankston thought that Yüeh ware was possibly first made during the later Han dynasty (208 B.C.-A.D. 220), and certainly during the Six Dynasties (A.D. 220–589), so that it is not unlikely that the kilns at Ching-tê-chên started by producing an imitation of this much-discussed type. "Or, perhaps," he suggests, "potters from Chehkiang gave advice in building the kilns and in the manufacture of the wares." The Fou-liang-hsien-chih tells us a little more about the Imperial factory. It states that



Fig. I. PAIR OF VASES with blue and white decoration, XIVth century or earlier.

Courtesy John Sparks Ltd.



CHINESE CERAMIC ART



Fig. II. PORCELAIN WINE EWER with a fine yingch'ing glaze of claire de lune tint. 5½ ins. high, 5½ ins. dia. Sung dynasty. Ex Shahmoon Collection. Courtesy Sydney L. Moss

"the building was south of Chu Shan, or Pearl Hill, and was built in the second year of Hung-wu (a.D. 1369), in order that Imperial wares might be made in larger numbers and of finer quality." Later the factory was increased in size until its circumference was about five li, or nearly two miles. The site of the Imperial kilns is in the cantre of the town and, according to Brankston, "is well known to most of the potters in Ching-tê-chên to-day." When a road was cut through some of the kiln waste, many fragments were exposed, and potters were eager to find pieces of the reigns of Yung-lo (A.D. 1403-1425), Hsüan-têh (A.D. 1426-1436), and Ch'êng-hua (A.D. 1465-1488), in order to imitate the marks and glazes. Brankston has described pieces of Imperial quality with Hsüan-têh and Sh'êng-te (A.D. 1506-1522) marks, which provided proof that the Imperial kiln must have been somewhere in the vicinity. Outside the city's boundaries are many kiln-sites, large and small, scattered among the hills and valleys. The most important are at Hu-t'ien, Nan-shan, and Hsiang-hu. Of these only the first and last named are known to be mentioned in Chinese records. Hu-t'ien literally means

"lake fields," and may have been so-called because of the flooded fields where the lotus flower is grown. The Fou-liang-hsienchih, quoting the T'ao-ch'eng-shih-yu-kao, states, "Hsiang-hu is more than twenty li east of Ching-tê-chên. There are sites of kilns of the Sung dynasty (A.D. 960-1279), and many broken fragments and a few whole pieces of a ware of sui-sê (the colour of unhusked rice) and fên-ching (pale blue) colour have been found. The T'ao-lu also mentions Hsiang-hu and Hu-t'ien. Of the latter place, it is stated that "south of the Chên (Ching-tê-chên) river is Hu-t'ien market where porcelain was made in the Yüan (Mongol) dynasty (A.D. 1206-1368), many were of yellowblack (i.e., dark yellow) colour. . ."

Brankston's most important contributions to our know.

Brankston's most important contributions to our know-ledge of one of the most beautiful Chinese ceramic types include that which has come to be called ying-ch'ing (shadow-blue) ware. He identified some of the earliest of these pieces which have been accepted both by Oriental and Occidental scholars as unquestionably of the Sung period. Mr. Peter Boode, who was in Shanghai in 1933, wrote in his diary for October of that year: "I have heard that at Lung-hu-Shang (Kiangsi Province) south of Ching-tê-chên, a motor road was made, and various Sung ying-ch'ing objects were excavated, and offered in the Shanghai market. Also, early Yuan or early Ming ware, and a type of celadon (usual conical bowls)."



Fig. III (above).

BASE OF BRUSH
WASHER
illustrated in Fig. IV,
showing a six-character
inscription which identifies it as T'ai Tsung,
A.D. 976.



Fig. IV (left).

BRUSH WASHER

Author's Collection

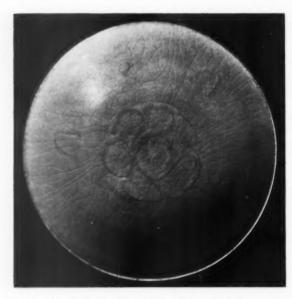


Fig. V. PORCELAIN DISH with incised lotus centre and slightly incised foliage on the sides, deep ying-ch'ing glaze. Five Dynasties. 7½ ins. dia., 2½ ins. deep. Ex Shahmoon Collection. Courtesy Sydney L. Moss

The finest ying-ch'ing pieces are generally thinly potted, often with incised designs under the glaze (see Fig. V) while others have the design impressed (see Fig. VI). This latter type required a mould, which made it possible to produce considerable quantities with the same decoration. Incised work, on the other hand, bestowed upon each specimen a unique and individual quality, and this type is thus generally more highly prized. The motifs are usually the lotus, free or conventionalised, with or without aquatic fowl, fish, or the figures of young boys emerging from florid or stylised lines (see Fig. VII).

are usually the lotus, free or conventionalised, with or without aquatic fowl, fish, or the figures of young boys emerging from florid or stylised lines (see Fig. VII).

In the light of our present knowledge there are now strong grounds for believing that at least some of the ying-ch'ing pieces, formerly thought to be of the Sung dynasty, of a semi-transparent body, without any projecting foot-rim and an unglazed flat base, are of the T'ang period. A finer and far more translucent ware usually undecorated, with a lighter-coloured and more shiny glaze, and with a relatively deep foot-rim and base completely covered with glaze, probably from some as yet unidentified northern kiln, may be assigned to the Sung dynasty.

In the collection of Lord Cunliffe is an important heavy

In the collection of Lord Cunliffe is an important heavy porcelain ying-ch'ing vase of ovidal form with a piecrust shoulder in relief, long tapering neck and a cup-shaped lip. Twining round the neck is an archaic dragon in high relief. The colour is moonlight aquamarine. This rare and fine specimen was excavated from an Imperial tomb of the Five Dynasties, Kiang-si Province, and the period is stated to be A.D. 906-959. It is from a large collection acquired by Mr. W. R. Abbott, for whom Brankston originally bought these excavated pieces. When Abbott died, Brankston negotiated the re-sale of the collection to Mr. Shahmoon, whose agent, Mr. Steele, disposed of numerous specimens in the London market. Many of these pieces are in specially-made Chinese boxes; and a few contain small paper chits with descriptions in Brankston's own handwriting; while others have similar descriptions upon the boxes themselves written in Abbott's hand but at Brankston's dictation. Some pieces are of a porcellaneous stoneware with moulded floral reliefs and covered with a pale celadon crackle glaze of ying-ch'ing type on a sandy body, and are stated to be of the late T'ang period or Five Dynasties, and to have come from the Dragon Tiger Hill site, Kiang-si Province. These documentary pieces are naturally of the highest interest to collectors.

It is possible that some "blue-and-white" pieces found scattered among the ying-ch'ing examples may be of the Sung dynasty; but, since there is as yet no positive evidence to support

this supposition, it is generally thought that cobalt decoration was not employed before the succeeding Yuan dynasty (A.D. 1280-1368).

1280-1368).

During the long Ming dynasty (A.D. 1368-1644) porcelain was sent from Ching-tè-chên to the ruling Emperor each year. The Emperor Yung-lo (A.D. 1403-1425) appointed an official, Ch'i Hung, to supervise the manufacture of the Imperial wares at Ching-tè-chên. A factory was built during the reign of the Emperor Hsuan-têh (A.D. 1426-1435), and an individual called Ying-shan-so-ch'êng was appointed to supervise the work.

Among the "blue-and-white" pieces accepted as of the early Ming period by their style and general characteristics are those with morifs drawn in a year free and lively hand with lions playing.

Among the "blue-and-white" pieces accepted as of the early Ming period by their style and general characteristics are those with motifs drawn in a very free and lively hand, with lions playing with balls, galloping horses, men riding amid fantastic mountains and clouds, and children at play. While all these types appear to be of the XIVth century, it is still uncertain whether they are actually of the Yüan, or of the early Ming dynasty. The





Fig. VI (top). PORCELAIN DISH impressed with phoenix and floral decoration under creamy glaze. Early ting yao. Five Dynasties or Sung. $6\frac{\pi}{4}$ ins. dia., $1\frac{\pi}{4}$ ins. high.

Fig. VII. PORCELAIN DISH with incised work. Both ex Shahmoon Collection. Courtesy Sydney L. Moss

CHINESE CERAMIC ART

only marked piece discovered on the Ching-tê-chên site is one of the Hsüan-têh period, which suggests that marks were rarely, if ever, inscribed on the blue decorated wares before that period.

Two methods of firing seem to have been used at Hu-t'ien. The first seems to have been employed solely for wares with ying-ch'ing glaze, which were fired bottom upwards with the mouth-rim resting on the side of the seggar. The inside of the seggar was stepped so that several dishes or bowls, graded in size, could be placed one above the other. The obvious advantage of this method is economy of space. The seggars were carefully constructed of porcelain clay and required covers in order to exclude oxygen, and to produce the pale blue colour in the glaze which is due to the reduction of ferrous iron and other minerals. This method appears to have been generally in use during the

Sung dynasty.

The second method was used both for ying-ch'ing wares and "blue-and-white." Bowls were stood inside the seggar on small mats or porcelain pads. This allowed the mouth-rim to be glazed, but it required more space per article than the first method. The seggars were made of a coarse clay, and the bottom of one seggar formed the cover of the one below and was pointed so that if fitted into without touching the piece underneath. This type of seggar is more porous than the first, and the oxygen present during the firing often produced a noticeable yellow tint in the glaze, which was due to the oxidisation of the ferrous iron. Likewise, the body of blue decorated wares, when fired in porous seggars of this type, often obtained a yellowish tinge, and the blue became a blue-black (see Fig. I). This, again, is the result of iron oxide in the glaze and the failure to reduce the black

or iron oxide in the glaze and the failure to reduce the black cobalt-oxide to blue cobalt-silicate.

A third method of firing appears to have been employed for dishes and bowls with an olive glaze. One bowl would be stood inside another and the two separated by a ring of ten or more "spurs" (probably of clay containing much felspar which would only fuse at a higher temperature than the bowls or the specific propersor and each heat. only tuse at a nigner temperature than the bowls themselves). Several bowls could then be placed in one seggar and each kept separate from that above and below it by this ring of "spurs." The remains of these "spurs" can be clearly seen inside the bowls and stuck to the glaze and round the foot-rim.

Brankston thinks that "the abandonment of the (Hu-t'ien) site may have been due either to the closing of the kilns and the general depression during the Chânge. T'une period (A. P. 1446).

general depression during the Chêng-T'ung period (A.D. 1436-1450) of the Ming dynasty, or possibly to the centralisation of the ceramic industry in Ching-tê-chên, which followed the establishment of the Imperial kilns during the Hsüan-tê period (A.D. 1426-

At Nan-shan, about three miles to the south of Ching-tê-chên, ying-ch'ing wares were also made, as well as a pure white type, either plain or decorated with very shallow moulded petals, dimples or nipples. This latter ware was also produced at Hsiang-hu, about four miles to the north-east of Ching-tê-chên. But it would seem that the very pale blue ware, with an opaque glaze over decoration either moulded or painted in thick slip, which is generally accepted as shu-fu, or Palace ware, of the earlier Yüan dynasty, was unique to Nan-shan. The Ko-ku-yao-lun states that "In the Yüan dynasty wares were made with small foot and impressed decoration; those with the shu-fu characters inside were best." In the Album of Hsiang Yüan-p'ien, Fig. 21, there is described a "small vase" of shu-fu ware.

The well-known authority, Dr. Stephen W. Bushell, in Porcelain of Different Dynasties," by Hsiang Yüan-p'ien, translates "shu-fu" as "Imperial Palace." The famous scholars, Dr. J. C. Ferguson and Kuo Pao-ch'ang, in Noted Porcelains of Successive Dynasties, written by Hsiang Yüan-p'ien, add the following footnote: "'Shu-fu' was the abbreviated name for the Privy Council of State (Shu Mi Yüan) during the Yüan dynasty. Shu-fu wares were supplied by the commercial kilns at Ching-tè-chên on But it would seem that the very pale blue ware, with an opaque

wares were supplied by the commercial kilns at Ching-tê-chên on special orders from the Government, no Imperial kilns having been established." A number of shu-fu pieces have been excavated from graves, but these are generally slightly imperfect. They may have been considered good enough for the tomb though not for Court use.

Although not for Court use.

Although ying-ch'ing wares evidently were produced in great quantities in the neighbourhood of Ching-tè-chèn, it is probable that kilns further afield made them also. Mr. Malcolm Farley discovered wasters in Tê-hua, in Fukien Province. In North China, again, two distinct ying-ch'ing types have been found; so it may be that kilns existed north of the Yellow River. The already mentioned group of finely-potted porcelains with high foot-rim were probably made somewhere in North China. This

rare type differs from the kiln wasters found at Ching-tê-chên and to the majority of the pieces of the extensive Shahmoon collection. It answers closely to the Chinese description of Ch'ai ware, which is said to be "blue as the sky, bright as a mirror, thin as paper, and resonant as a musical stone." The mirror, thin as paper, and resonant as a musical stone." The suggestion has been put forward that it was produced at Chêng-chou, in Northern Honan Province, for the Emperor Shih Tsung of the Posterior Chou dynasty, who reigned from A.D. 954 to 959 at K'ai-fêng. A kiln-site of Ch'ai ware may yet be discovered buried deep in the yellow loess soil. Until that happens, we can only guess and hope.

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SOME LATE GEORGIAN WALL-LIGHTS

-continued from page 7



Fig. III. CARVED GILT WALL-LIGHT, centering in a lion's mask. Regency period

issuing from a horizontal block of wood. The ribbon knot at the top and above the wooden block are in carved wood. In the latest in date (Fig. III) three realistic linked serpents support in their mouths a calyx which serves as a candle socket, and is wreathed about a boldy-carved lion mask—a combination of motifs characteristic of the Regency period of design.

ZACHARIAH BARNES. An unrecorded mark BY H. B. LANCASTER

OR nearly a century all the information we have had about the porcelain of Zachariah Barnes, Liverpool potter, has been a few words in a book, and a specimen plate, identified by his daughter. The words are as follows: "He [Barnes] first by his daughter.

by his daughter. The words are as follows: "He [Barnes] first made china, but afterwards gave up that class of ware and confined himself to delft ware." They occur in a pamphlet published in 1855 by Joseph Mayer.

Mr. Mayer was a jeweller in Lord Street, Liverpool, and keenly interested in antiques of all kinds, but he made a special study of the Liverpool potters; and collected specimens of their wares at a time when little or no interest was shown by other collectors.

In the same year, 1855, a work on British Pottery and Porcelain contained the following, under the heading of Liverpool, "no detailed information has hitherto been obtained at the Museum detailed information has hitherto been obtained at the Museum (of Practical Geology) respecting this earthenware. It is known that Potteries were carried on at Liverpool about the middle of the last century, and amongst them was one called the Herculaneum." So, in a sentence, the work of Chaffers, Christian, Sadler, Pennington and Barnes is dismissed to obscurity; and so might have remained but for Mr. Mayer. Hence the extreme value of his pamphlet.

Born in 1803, he must have been familiar with the work of





Fig. I. PORCELAIN PLATE by Zachariah Barnes, formerly in the Liverpool Muse-um. Given to Joseph Mayer by Mrs. Wedg-wood, the potter's daughter

Fig. II. PORCE-LAIN, showing same pattern as Fig. I. Allman Collection

Fig. III (Below). Similar PORCE-LAIN with different pattern and two pieces marked—from a Barnes descendant.
Allman Collection



the Herculaneum factory until its close in 1841; but, more important still, he lived at a time when direct descendants of the early potters were still in Liverpool, and by their help he was able to obtain specimens only to be authenticated by family survival. The piece to which I specially draw attento which I specially draw atten-tion is a porcelain plate (Fig. I). For ninety years this plate has been the only representative of Barnes' porcelain known. It was presented to Mr. Mayer by Mrs. Wedgwood, the potter's daughter.

Knowing this single specimen was destroyed in the blitz

Knowing this single specimen was destroyed in the blitz and subsequent fire, I wrote recently that "though there may be other specimens of his work in existence, it is not likely they will ever be identified" or words to that effect. I am glad to say I was quite wrong.

wrong.

ZACHARIAH BARNES

In Apollo, September, 1946, an article appeared by Mr. Stanley W. Fisher, illustrated by photographs of pieces from his own collection. These pieces the author rightly attributes to

own confection. These pieces the author rightly attributes to Zachariah Barnes, giving his reasons in a convincing article.

I should like to point out to Mr. Fisher that, when he quotes Jewitt as an authority on Liverpool wares, he is not going back far enough. Mr. Llewellyn Jewitt, like many other writers on the subject, is merely quoting from the only real authority we have, Joseph Mayer. Joseph Mayer was born in 1803, so that he was to a small extent contemporary with Barnes, who died in 1820; and we are told that Mayer started collecting when fourteen years of age.

In 1020; and we are told that Mayer started collecting when fourteen years of age.

It is surprising that Mayer has so little to say about Barnes' porcelain and that he only obtained one solitary specimen. He writes quite freely about his delft ware, of which he had many specimens—including some few hand-painted tiles, in contrast to the many printed specimens—but his only reference to porcelain I have already quoted. And yet there must have been quite a curactive about quantity about.

As a proof, in addition to Mr. Fisher's contribution, my friend, Mr. Ernest Allman, whose keen interest in Liverpool wares is well known, has now provided me with photographs of several more specimens of Barnes' porcelain, including one with

He has a plate which differs from the Museum plate in one particular only—a gold rim line in the decoration. Barnes appears to have used gold sparingly but with effect.



Fig. IV. Mark on Saucer. Chaffers says "hitherto unrecorded." Allman Collection

The colours are underglaze and the paste rather hard. The same pattern is used in four other pieces (Fig. II). All have deeply undercut rims. The differences in these pieces indicate that Barnes' manufacture was very much in the experimental stage. Sometimes fine and light, again clumsy and heavy; with

a translucency sometimes brown or yellow, sometimes blue.

If, as Mr. Mayer states, Barnes commenced his career as a potter by making porcelain, he must have been struggling against formidable competition. Bow, Chelsea, Worcester and Derby were in full career by 1760, when Barnes was only seventeen; and, in his own town, Richard Chaffers was making a success of his experiments in the manufacture of poscalain

his experiments in the manufacture of porcelain.

After Chaffers' death in 1765, Barnes still had Philip Christian and Seth Pennington as rivals, and it is this fact, perhaps, which accounts for the variation in his wares, as he tried different

There is great variation in these pieces now in the possession of Mr. Allman. The colours are underglaze and the paste rather The pattern is often repeated, but the colour varies considerably, sometimes hard and cold, sometimes rich and warm.

The marked cup and saucer and companion pieces (Fig. III)

show an entirely different pattern though still Chinese in inspira-tion. The mark is shown on the back of the saucer (Fig. IV). This lion rampant under a crown is mentioned by Chaffers,

Marks and Monograms, bottom of page 769 and top of page 770, as follows: "Messrs. Law, Foulsham & Cole have a blue and white printed cup of this factory [Caughley], marked with a lion rampant under a crown, a mark not hitherto recorded." Surely we can now record this mark as belonging to Zachariah Barnes of Liverpool? of Liverpool?

Mr. Allman can strengthen his attribution of these newlyfound pieces by offering a pedigree. They came originally from a descendant of Barnes' family from whom they passed to be

included in a well-known collection in a suburb of Liverpool. Now, as I have said, they rest in the Allman Collection.

SHAFTS FROM APOLLO'S BOW

"As the Twig is Bent"

HOSE rare and invaluable creatures whose vocation it is to relieve our domestic burdens under the title of "daily help" have a phrase wherewith they condescendingly accept help" have a phrase wherewith they condescendingly accept refreshment from our dwindling rations by saying that they "Don't mind." The term, for all its air of negation, has a rich connotation. It is no mere denial of allergy, nor even a dull apathy, a sitting on the fence of decision. This can easily be tested if the proffered elevenses are not forthcoming, for a caustic reminder of the offer reveals rapidly that "Don't mind" means positively and means "Yes."

My personal attitude to modern art is of this nature. Acceptance may be tempered in its utterance, but it is acceptance. The thing withdrawn, I should miss a certain expected stimulation and should protest accordingly. I explain this paradoxical reticence because an event has recently taken place which evoked no such docile acceptance. This was an Exhibition at South Kensington organised by the Society for Education in Art, opened by the Parliamentary Secretary of the Ministry of Education, and supported by the Arts Council of Great Britain. Its purpose was to sell original pictures, sculptures, etc., to schools since (to quote the circular) "to see and live with such works is an essential part of the formation of taste and judgment."

At first blush all this sounds admirable enough, and certainly the Press and the critics hailed it with trumpets. But . . . in face of the kind of work chosen, and in the light of the prices asked, I felt that one warning whistle might intrude upon the fanfare. The work was frankly "modern," i.e., non-academic. It had the virtue of liveliness and concern with contemporary affairs often enough: circuses and street scenes, fairs and animals, My personal attitude to modern art is of this nature.

affairs often enough: circuses and street scenes, fairs and animals, engines and sausage machines. These evidences of our civilisa-tion were invariably rendered in the modern manner. The perspective of tables widened in recession for no better reason than that they used to be narrow; the skies would be the colour of pickled cabbage in case you thought the artist was one of those old-fashioned academic people who made skies blue; heads would be placed on bodies without the Victorian intercession of

a neck; and hands were bunches of bananas.

Now personally, as I have said, I "don't mind" these stimulants to my jaded aesthetic sense. But are they right to put up in schools as the sole representation of what art is? Especially as they cost anything from twenty guineas to two hundred. Obviously a school cannot afford more than one or two of these masterpieces even in these days of the pampered proletarian young. Suppose an enlightened director of education, egged on young. Suppose an enlightened director of education, egged on by the enthusiasm of the Ministry, and cajoled by an art mistress wed to these anarchic methods by the blandishments of Herbert Read, the President of the S.E.A., secures for a school, by the expenditure of £168 of public money, Jankel Adler's "Children's Carnival in Wiltshire." It is presumably hung in the school hall or art room as Art with the largest of capital A's. The under-sevens will understand it at once because they draw just like that: faces are kites with triangles for noses, dots for eyes and scribble on top for hair. Trying to draw like Millais, these juniors do in fact draw like Adler. The trouble is that the seniors will now try to draw like Adler, with the faces more kitelike, the noses more triangular, the eyes dottier. It may be that like, the noses more triangular, the eyes dottier. It may be that thereby they will achieve Millais: a thought which should give the S.E.A. pause. But they may not; and that thought gives

the rest of us pause.

Not the least important aspect of the affair is that these originals are urged in place of the old idea of hanging reproductions of the Old Masters in the schools as these "cannot arouse in children a

Old Masters in the schools as these "cannot arouse in children a feeling for art as a vital force in the world to-day."

So the children, saved from the evil contact of Botticelli and Holbein, can be educated on unalloyed Adler; rescued from Hobbema, can "live with such genuine works of art" as Frances Hodgkin's landscape where a Noah's ark cow sadly contemplates a world newly deluged in cabbage water; or, immune from the "Autumn" landscape of Brueghel, can train on an "Autumn Landscape with Chickens" by Michael Rothenstein. Anyway the catalogue says they are chickens.

PORTUGUESE JEWELLERY—GOLD "LACAS" 1

BY JOSÉ ROSAS JUNIOR (Of the Museu Nacional de Soares dos Reis)

SINCE her emergence as a nation eight centuries ago, Portugal has added lustre to the jeweller's art right through its evolution, her craftsmen becoming noted for their skill; a country like ours, with a glorious history of discoveries and conquests, had occasion, in that brilliant period of her history, to receive the astonishing riches which were brought from Africa, India and Brazil by those who had carried the national flag to such distant lands. There can be no doubt that the gold, the silver and the diamonds acted as a spur to our jewellers.

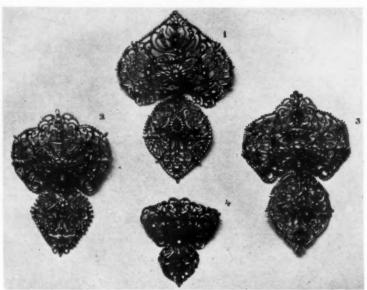
From then on, we find in Portugal gold-

From then on, we find in Portugal gold-smiths and silversmiths who have left us precious works of art of that age, albeit a little influenced by Spanish art. As in other European countries in the Middle Ages, we likewise find gold and silver workshops installed in convents—a proof of the powerful protection which the arts earned of the

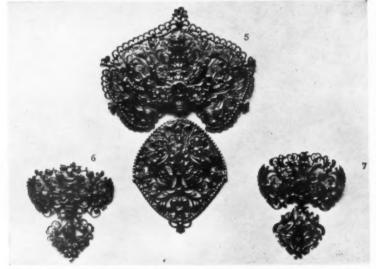
clergy.

Happily there are still to be found in our country specimens which show how great was the art of the silversmith; as much cannot be said of the work in gold and precious stones executed during the same period, of which there only survive a few crosses, episcopal rings and little more.

Nevertheless, we should not forget the filigree of indeterminate date which figures, in the form of ornamental motifs in gold and stones, in some gold and silver pieces, as, for instance, in the cross of King Sancho I; it is, however, from the XVIIth century onwards that appreciable examples of Portuguese



90 x 63 mm. 23 grs. 2. Oporto 75 x 55 mm. 19 grs. 2. Oporto and emeralds. 87 x 60 mm., 23.5 grs. Oporto, 1784-85 "Laça" in gold with diamonds, 90 x 63 mm. 23 grs. 6. 47 x 43 mm., 9.5 grs.



"Laça" in gold with diamonds, 120 x 80 mm. 66 grs. 54 x 44 mm. 12 grs. with topazes, 55 x 45 mm. 12.3 grs.

Oporto, 1776

gems appear; up till then, precious stones were looked upon as indispensable accessories to a piece of jewellery, not as a principal

From the middle of the XVIIth to the XVIIIth century, in obedience to the demands of the time, jewellers' craftsmen begin to turn out pieces entirely covered with faceted stones, without the gold and the silver standing out at all. They seek in this way to give them brilliance, elegance of line, and smooth curves, the essential elements of which create a genre in its own right, it being precisely from this period that we must date those pieces in gold and diamonds, to which our artists give the form of beautiful and graceful "laças," some of them complete with collars, earrings, crosses and pendants. The insignias of the military orders are ornamented in the same way and in the same style.

It is particularly to these "laças" that we want to draw attention, because it seems to us that this work in gold bears a very special and characteristic stamp which we can properly call genuine Portuguese, inasmuch as, so far as we are aware, it has not existed in any other country. Its masterly workmanship, the unusual variety of its forms, the originality of the reliefs, incline us to the belief that our artists, inspired or influenced by the art of filigree, were out to produce something new, richer and of more brilliant appearance, apply-

Oporto, 1776 ing precious stones to that end. The detail of the ornamentation of some of these pieces brings to mind the gems of the Renaissance, of exquisite workmanship and mostly of German and Italian origin, numerous examples of which are to be found in foreign museums, especially in Dresden's Gruene Gewoelbe, and in Florence.

¹ The word "laca" is no longer current except in the Minho province, where it is evidently a variant of "laco," a bow or knot. As will be seen from the illustrations, there is a suggestion of a bow about the upper part of some "lacas," which were worn as brooches or as pendants to a collar.

PORTUGUESE JEWELLERY

While we should not forget that in the XVIIIth century work was also executed in gold and diamonds in Spain and Italy, these pieces are coarser and heavier and in no way comparable to our "laças" and collars, because the latter give evidence of great preoccupation with originality of design and perfection of finish, some specimens being of rare elegance and real charm. It may be being of rare elegance and real charm. It may be generally said that the majority of the "laças" reveal kinship, both in outline and ornamentation, with the shields of the time of King John V (1706-1750), whereas others recall stylised heart-shapes. If we analyse their workmanship carefully, we shall remark certain motifs rather more fined down, in real curves with the ends scrolled, which straightaway shows that a heavy filigree is in question. In our opinion, the technique of the manufac-

ture of these gems must have been as follows:

The jewel was designed on a gold plate, which was opened in complete outline by means of a saw

was opened in complete outline by means of a saw and with the help of a file, inlays being skilfully chiselled by hand with a light touch.

The pieces to be placed over the gem were made separately and were enriched with settings of diamonds, emeralds or topazes; it was the diamond-setter himself who made the cuts with his burin, imparting greater relief to them as a last touch

We are convinced that the main work was carried out by the burin, although occasional chisel

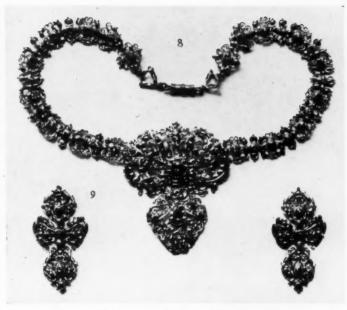
carried out by the burin, although occasional chisel retouches may be seen.

It is possible that later on, say at the end of the XVIIIth or the beginning of the XIXth century, this process may have been modified, an attempt being made to reduce handwork and so cheapen the cost, beginning with a cast of the chosen shape, which would then be touched up by burin or chisel; nevertheless, careful inspection reveals a considerable difference between the results obtained by the two methods.

the two methods.

In this way were made the "laças," perfect in balance and conception and in various sizes and shapes, with which, on a thick gold chain or black ribbon, women decked their throats. There were "laças" richer still in gold, in workmanship and in stones set in collars of identical workmanship, completed by earrings to match.

The simpler ones were worn by the womenfolk of rich farmers



8. Collar and "Laça" in gold with diamonds. "Laça" 66 x 55 mm. Collar 38.5 cm. long. 64.8 grs.

Earrings in gold with diamonds. 55 x 28 mm., 17 grs.

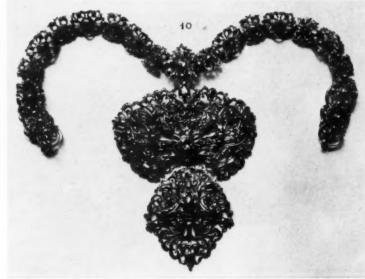
at festivals, fairs and pilgrimages; the others, richer and with collars and earrings of gold and diamonds, were to be seen on the ladies of the day at fashionable gatherings, balls and receptions. The craftsmen of Oporto, Braga, Guimarães and Lisbon devoted themselves to this class of work, but especially those of Oporto, Gondomar and Guimarães, where the best were then to be found, men whose work had a markedly northern stamp; the point is that gold bulked large in feminine aspirations in this district of Portugal. district of Portugal.

When we refer to the completing of the "laças" by collars, we ought to say that generally these collars, which did not complete the circle round the neck, measured about twenty-four centimetres [9] inches) overall, the ends which held them being made of two ribbons of black velvet; collars which recorded the neck were rare. Although many of these gems have passed through our hands, we only know one—reproduced in one of the plates—which measures 39 centimetres [143] inches). There must still be some of these interesting jewels scattered about the country, despite the fact that countless numbers have disappeared through ignorance of their aesthetic value and that many have been eagerly snapped up by foreigners, who valued them highly, some figuring in their museums
—as, for example, in the Victoria and Albert Museum in London.

Inspired by the same forms and designs as the "lacas," jewels were made during the as the "laças," jewels were made during the same period in our country, in the mounts of which, either of silver throughout or of silver and gold, precious stones predominate, showing that Portuguese jewellers followed the French fashion; their workmanship was generally perfect, but perhaps they are not worthy of the same interest as those we have been writing about, which were made entirely of gold.

of gold.

We must not omit to mention some other jewels which, while not of the same type as the "laças," are nevertheless of similar



Collar and "Laça" in gold with diamonds. "Laça" 90 x 70 mm. Collar 26.5 cm. long, 94.8 grs.

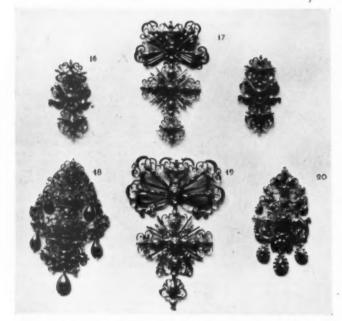


Sequilé. Portuguese gold monk with diamonds, XVIIth-XVIIIth century. 10 cm., 40 grm.





II.	Earrings	in go	old, 4	o mm.	10.8 grs.						
12.	22	22	1	with em	eralds, 40 1	mm.,	19	grs.	Oport	0, 178	35-94
13.	22	29	1	with dia	monds 82 r	mm.,	18.5	grs.			
14.	22	22		22		mm.,					
15.	22	22		22	85 1	mm.,	18.4	grs.			
(Be	low)										
16.	Earrings	in	gold	with	diamonds	s, 78	x	52	mm.,	17.9	grs.
17.	Laça		22		22	65	x		mm.,		grs.
18.	Sequilé		22		22	70		45	mm.,	21	
IQ.	Laca				**	78	X	52	mm	17.6	grs.



workmanship, although very different in their general form. We have in mind a very original pendant oddly named "Resequilé" or "Sequilé."

It would be interesting to trace the origin of this designation (a corruption of "Rosicler" or of "Ce qu'il est"?); the fact is that the possessors of the specimens known to us have always used that denomination, which was handed down from their original owners.

With a few reproductions of photographs we close these brief notes on a flourishing period of Portuguese igwellers.

55 x 33 mm., 18.6 grs.

jewellery. 9

The reference in the June Apollo to the prices paid for Birket Foster's work, owing to the context, could be read as indicating a decline in the money values of this artist's pictures. That is quite a wrong impression which we hasten to correct; prices are in fact steadily progressive.

A CAFFAGGIOLO MAIOLICA DISH

The above dish reviewed and illustrated in colour formed part of the collection of Mr. A. Imbert and not Mr. A. Lambert, as stated in the June issue.

BOOKS RECEIVED

GOTHIC ENGLAND: A SURVEY OF NATIONAL CULTURE. By John Harvey. (Batsford. 21s. net.) DRAWINGS IN THE FOGG MUSEUM OF ART, Vols. I and II: A Critical Catalogue by Agnes Mongan and Paul J. Sachs. (Harvard University Press. 235 the set.)

Press. \$25 the set.)
CHAGALL. Water Colours 1942-46. Introduction by Edith Hoffman, and
VAN GOGH. Painting. Introduction by Graham Reynolds. (Lindsay Drummond Ltd. 25s. net

20. Sequilé

CHURCH PLATE AT SOUTHAMPTON

THE recent exhibition of Church Plate at the Art Gallery, Southampton, gave an opportunity of seeing examples of English silversmiths' work of the second half of the XVIth century. Among these, the silver-gilt cup from St. Michael's Church holds pride of place. In the interior of its shallow bowl the meeting of Isaac with Rebecca (who arrives with attendants on camels) is represented in bold relief, against a background in which palm trees indicate an Oriental scene. The interior of the rim is engraved scene. The interior of the rim is engraved with scrollwork and the exterior with panels of enriched scrollwork framing representations of a fox, a rabbit, a lizard, a snake and a grasshopper. The under side of the bowl is chassed with cartouches in relief linked with each other by swags of drapery and branches of fruit and flowers. The vase-shaped knop is similarly treated, and the foot is repoussé with a broad band of marine monsters. This rich and attractive cup, which bears the London mark for 1567 and which bears the London mark for 1567 and which bears the London mark for 1567 and the maker's mark, a bunch of grapes, is the work of the silversmith who made the silvergilt standing cup and cover given in 1569 by Archbishop Parker to Corpus Christi College, Cambridge. A standing dish also bearing the hall-mark for 1567 was "until lately (C. Oman, English Domestic Silver, p. 65) the property of St. Michael's Church, Southampton, also embossed with the story of Isaac and Rebecca, and its Teutonic appearance caused the late E. Alfred Jones to include it in his list of pieces probably to include it in his list of pieces probably imported.

In the silver-gilt chalice (also from St. Michael's Church) which bears the London date mark for 1551, the maker's mark is in-



SILVER-GILT CHALICE, From St. Michael's Church. Fig. II. Height 71 inches

Fig. III. SILVER-GILT CHALICE, 1562. From St. Lawrence's Church. Height 71 inches

distinct, but appears to be a stork's or pelican's head. The chalice "approximates in general build to some of the standing cups of the period" but has not, as suggested, "been altered during Elizabethan times from a secular vessel." Its deep bowl widens gradually to an open lip; in the stem the collet is enriched with a small stamped block moulding; and the knop and the base of the stem (at its junction with the domed foot) are surrounded by a moulded wire (Fig. II). On the foot of the paten cover is pricked the inscription "Sant Michel," in Roman letters. The silver chalice (Fig. III) from St. Lawrence's has no maker's mark, but bears the London date mark for 1562. The bowl, widening at the lip, is engraved below the lip with a narrow band of intertwining lines developing into foliated pendants. The coarse engraving on the body of the bowl (lively Bacchic, subjects band of intertwining lines developing into foliated pendants. The coarse engraving on the body of the bowl (lively Bacchic subjects above swags of drapery) is described as "engravings of secular and unsuitable subjects" and dates from the period when it was stolen from the church. The stem is interrupted by a disc-like knop, which, like the domed foot, is engraved with interrupted lines, and there is a band of block moulding above and below the stem. (These pieces have been described in Braithwaite's Church Plate of Hampshire.)



Fig. I. SILVER-GILT CUP, 1567. From St. Michael's Church. Height 5\(^2_4\) inches

ANSWERS TO CORRESPONDENTS

A.J.W. (Edinburgh). I regret that I cannot trace the marks you have given. Your description of the yellowing of pieces much in use reminds one of Derby, of which factory this is a characteristic. You will appreciate that it is almost impossible to identify undecorated porcelain by description only. I recommend you to take one of your dishes to an antique dealer for his opinion, which I am sure he will give gladly. I regret I cannot be more helpful.

B.C. (Brierly). Without actually seeing your gill measure, no definite opinion can be given. The G.R. on the lip is an excise mark of George III or IV, probably the latter. Hammerheads were made as early as the XVIth century and your hammerhead measure would be rare if it could definitely be attributed to that period of which there must be doubt in view of the mark on the lip.

HOLBEIN AND PORTRAITS OF THE MORE FAMILY

BY FRANCES PAUL

Sir Thomas More was born in Milk Street in the City of London on February 7th, 1478, as the second child of Sir John More, a lawyer of Lincoln's Inn, and his wife, Agnes Graunger. He was educated at St. Anthony's School in Threadneedle Street, continuing, at the age of twelve, as a page in the household of Cardinal Morton, and in 1497 to Canterbury College (now Christ Church), Oxford. He was not in residence long enough to take a degree, but with an already distinguished academic reputation he came to London to study law, first at New Inn and then at Lincoln's Inn. At the age of twenty-eight he married Jane Colt, of New Hall Essex, who was the mather of his four children. Magnetic Page 1980. Hall, Essex, who was the mother of his four children, Margaret, Elizabeth, Cecily, and John. After her untimely death, he married, secondly, Dame Alice Middleton, widow of a wealthy City merchant. The years that follow tell of a brilliant career and of preferments in quick succession. As a result of his position at Court he was despatched on many political

missions, including two embassies to the Netherlands. In 1516 he was created a Privy Councillor, in 1521 Knight and Under Treasurer of the Exchequer, 1523 Speaker of the House of Commons, 1526 Chancellor of the Duchy of Lancaster, and finally, succeeded Wolsey as Lord Chancellor of the Realm. He took a leading stand against the rise of Lutheranism in this country, and in disagreement with the proposed divorce of Queen Catherine, resigned the Chancellorship in 1531. At his refusal to take the oath of the Royal Succession on the marriage of Anne Boleyn, he was called to suffer imprison-ment, and through his loyalty to the Holy See and to the Pope as the Supreme Order of the Church on earth, he was martyred at the Tower on July 6th, 1535. Four hundred years later, in May, 1935, Sir Thomas More, with John Fisher, Bishop of Rochester, was canonised by the Roman Church. The children all appear to have been endowed with some share of their father's wisdom, grace and intellect.

F the original portraits representing the members of Sir Thomas More's family, Holbein is the accepted master. When he first visited England in October, 1526, he came with letters of credence from Erasmus to his patron in Chelsea, where it seems likely that he was offered hospitality.

the masterful delineation of individual character, some indication is made of the interests of the household. Books, for example, are conspicuous, and in no way less fitting are the musical instrument, and the small monkey sketched lightly as clambering up the skirts of Lady More. Holbein, however, must have felt

"SKETCH FOR THE FAMILY GROUP. Feb., 1527 By Holbein.
Basel. Öffentliche Kunstsammlung.

- 1. Elizabeth Dauncev.
- Margaret Gigs (a kinswoman).
- Sir John More. 3.
- Ann Cresacre (the betrothed 4. of John More).
- 5. Sir Thomas More.
- 6. John More.
- Henry Pattinson (the family fool).
- 8. Cecily Heron.
- Margaret Roper.
- Lady More.



Not many weeks could have passed before More commissioned Holbein to paint a large group of himself and his family, for the pen sketch, which is illustrated in Fig. I, was completed by February 7th, 1527, the date of Sir Thomas More's fiftieth birthday. The sketch is considered now to be the only surviving composite example of Holbein's work for this picture, which is taken usually to have been executed in distemper, and as having been destroyed by fire in 1752 whilst in the possession of the Bishop of Olmütz. Serving as a background for the main figures of the sketch in a carved doorway leading to an inner room where two scholars are seated, and a window ledge furnished with a ewer, an upright dish, a lighted candle, and some books. To the left is a panelled side shelf with an overmantel, holding articles for domestic use, whilst in the centre background is a clock, and, drawn in a very fine line, a viol.

It is supposed generally that the scene was placed in the dining-hall at Chelsea, and it may be noted how, in addition to

this was not compatible with an attitude of prayer, as in a note against the figure of Lady More he wrote "Diese soil sitzen" ("This one shall sit.") The many notes in Latin were made by Nicholas Kratzer, and give the name and age of each figure. The profundity of the sketch may perhaps be described best in the words of Mr. Christopher Hollis, when he wrote that there "upon this family both the mystery of death and the mystery of merriness.

Subsequent copies of the picture were based on what is known as the Nostell Priory version. This is a large canvas in the possession of Lord St. Oswald, painted by Roland Lockey after the original, but with many differences. An important example of such a copy is illustrated in Fig. II, where the composition is interesting as being arranged in two groups of differing historical periods, that is to say, both Tudor and Elizabethan, the former only being derived from the Nostell Priory conception. The work was painted by an unknown artist in 1593 for Thomas

OF FAMILY HOLBEIN AND PORTRAITS THE MORE

More, grandson of the Chancellor, on the majority of his youngest son. In the Tudor group, seven figures have been retained as the direct descendants, the position of Elizabeth Danneey being the direct descendants, the position of Elizabeth Dauncey being changed to one between her two sisters; and in the Elizabethan, Thomas More is seen with his wife, Maria Scrope, and his eldest and youngest sons, John More and Christopher Cresacre More. This group is presided over by a portrait which is thought to be of Anne Cresacre More in later life, and heraldry takes the place of much of the original background. Details of the clock now show it to be an astronomical one, and the side shelf is furnished with two musical instruments, books, and the charming arrangement of flowers.

In colour the picture obtains a peculiar glow, black, gold, red In colour the picture obtains a peculiar glow, black, gold, red and white, together with soft ambers and rose-pinks being offset by the olive-green background. An inscription in the left-hand corner, although partially destroyed, gives in Latin the genealogy of the families represented. This was set out by George Vertue in his notebooks (published by The Walpole Society in 1932) when he visited Burford Priory in 1729. In writing of the history of the picture, he stated that it was borrowed from the Mace Compile by William Leathell the Secuetar for the purpose More family by William Lenthall, the Speaker, for the purpose of a copy being taken. But it remained at the Priory until 1808, when in the succeeding years it was put to auction several times, and was bequeathed finally, in 1935, by the late Mr. Emslie John Horniman to the National Portrait Gallery.

The flesh is in a softened carnation pink and the features modelled in an equally softened red chalk. Of a personal interest is the artist's note of rot (meaning red) which is written near the right shoulder. In addition to the damage incurred through the years, a water stain being noticeable in this drawing as a darkening to the base of the cap, many have been re-touched, in this case again, to be seen in the work on the brow, nose and mouth. The hand to whom this can be attributed is a point of much contest, some critics averring it is the work of Holbein himself,

contest, some critics averring it is the work of Holbein himself, others suggesting the names of Hollar, George Vertue, and Jonathan Richardson the Younger.

The drawing of the third daughter, Cecily Heron, has a peculiar sensitiveness, particularly about the modelling of the nose and mouth, and in the haunting beauty of the eyes, which is seen symptomes in the posterites of her father. The black still nose and mouth, and in the haunting beauty of the eyes, which is seen sometimes in the portraits of her father. The black chalk is relieved by the brown for the hair, red for the lips and the centre of the pendant, and yellow for the rim of the latter, the corsage and the edging of the neckline. The flesh is a pale carnation-pink. Re-touching is to be found also in the left eye, the outline of the cap adjoining the left cheek, and the outer line

of the hanging part of the cap to the left shoulder.

John More is represented as wearing a black cap, which is omitted in the Basel sketch and the other subsequent works. The drawing is for the most part in black chalk, but for the faint carnation-pink with traces of red for the face and neck, and the



"Burford on of "Sir Priory " The More, his Family and Descendants," by an unknown artist in 1593.

Courtesy of the National Portrait Gallery. Borrowed from the More family by the Speaker, William Lenthall (at Burford from 1634-1662), where it remained until

For his original large picture Holbein made a series of studies which are now included in the Royal Collection at Windsor. These lovely drawings, with others from the artist's hand, have passed through many vicissitudes, historians being at variance as to their exactitude. But it is thought generally that following the death of Holbein they were bound in a book and became royal possessions, subsequently passing between sovereign and peer for several centuries. In 1727 they were found by Queen Caroline packed in a folio in a bureau in Kensington Palace and from then onwards they were glazed and framed and used as decoration for her apartments. After some years they were bound again in book form, when eventually they were acquired by Queen Victoria and properly mounted.

The studies for the More family group were amongst the earliest drawings made by Holbein in this country, and illustrated here are those for the three younger children (Figs. III, IV, V).

here are those for the three younger children (Figs. III, IV, V). They are each worked on unprimed white paper, in black chalks, relieved with moderate colouring. That of Elizabeth Dauncey, wrongly named at one time as the Lady Barkley, shows her to be wearing the cap to be seen in the two former illustrations, the indication of the design of the ear-pieces being worked in yellow.

brown wash for the hair. In the top right-hand corner is another note in the artist's hand, that of "lipfarb brun" (complexion brown), the title on the left being later, and inscribed in gold and red. Damage can be noticed to the right eye and to the face. As one of the exceptionally few miniatures by Holbein now in existence, is the portrait of Sir Thomas More illustrated in Fig. VII. The date of this exquisite small work is given sometimes to be during Holbein's first wight to England, but the more likely

to be during Holbein's first visit to England, but the more likely date is taken to be during the years 1532 (the date of his return to this country) and 1534, when Sir Thomas More was imprisoned in the Tower. Others again suggest that it was painted after More's death, when it would have been based on the portrait which is now in the Frick Collection in New York, and possibly the preliminary drawings. From the writer's standpoint it seems probable that it was painted some time during Holbein's second visit, when Sir Thomas More was entering upon the tribulation which led to the final tragedy. For here is portrayed the man of sorrows, who was to cry in his agony: "Give me Thy grace, good God, not to hang upon the blast of men's mouths," and not the one who, in earlier years, was above all things merry. be during Holbein's first visit to England, but the more likely

APOLLO



Fig. III



Fig. V



Fig. IV



Fig. VI

HOLBEIN AND PORTRAITS OF THE MORE FAMILY



Fig. VII. MINIATURE OF SIR THOMAS MORE, by Holbein. By permission of the owners. Figs. III to VI (opposite). All by Holbein. (Top) ELIZABETH DAUNCEY (wrongly named Lady Barkley) and CECILY HERON, and (below) JOHN MORE and DAME ALICE MORE. Figs. III to V by gracious permission of H.M. the King, and Fig. VI by permission of Major Lord Methuen. Fig. VIII (below left). MARGARET ROPER, attr. to Holbein. By permission of Lord Sackville. Fig. IX. AN UNKNOWN LADY, by Holbein. Courtesy British Museum

The painting is in water-colour on card, with the name of "Holben" inscribed on the back, in a hand very little later in date than the miniature itself. The background is in the favoured sky-blue, whilst the clothing is black, trimmed with brown fur, and lightened by the gold of the SS chain and the pendant Tudor rose with a touch of red. The flesh is tinted in the utmost delicacy, the hair being dark but slightly greying. In its original home—for as far as it is known it was kept within the family until the opening years of this century—there was attached to the frame a scrap of paper, inscribed in the hand of the early Stuart period, with the name of the subject and the artist. The inner rim of the edging is thought to be the original frame, and is of turned ebony, tooled at the back and inscribed with "Thomas Morus Cancellarius Holbein pinx."

In addition to the family group, Sir Thomas More commissioned Holbein to paint senarate portraits of

In addition to the family group, Sir Thomas More commissioned Holbein to paint separate portraits of himself, his wife, and his eldest daughter, Margaret Roper, the two latter being illustrated in Figs. VI and VIII. Each of these is on panel, the former being the smaller, and each has affinity, with the exception of the position of the hands, with its counterpart in the Basel sketch. The portrait of Dame Alice More is, however, claimed by Dr. Paul Ganz to be a study for the large picture. Against a background of dark green the clothing is relieved by the white trimmings, red under-sleeves, and the reflection of light on the neck-chains and pendant. Of the authenticity of the second portrait as an original painting by Holbein there is some doubt, and failing to be such, it is taken to be a close and almost contemporary copy. For many years it was assumed to be of Queen Katherine of Aragon, this name being inscribed on the background in an XVIIIth century hand, but which has since been obliterated. In colouring, but for the exception of the red corsage, it is similar to the Burford Priory version, again showing the black cap with white and gold ear-pieces, the black dress with white edgings and cloth of gold under-sleeves,



Fig. VIII



Fig. IX

and the gold chain and black rosary beads falling over the white chemisette. The position of the hands may be compared likewise

Although entitled as a portrait of an Unknown English Lady, the drawing illustrated in Fig. IX is accepted by many to be a further study of Margaret Roper. If that is the case, it is likely that it was executed during Holbein's second visit to this country. According to Mr. Arthur Chamberlain, it is on pale pink paper and for the mark that the block that the white light light. and for the most part in black chalk with white high-lights, moderate flesh colouring, and a yellow-brown wash for the hair. The extreme sensitivity, accentuated by the fine pen work, portrays a spiritual maturity which in itself may be taken as a fitting attribution to Margaret Roper.

Sir Thomas More. Christopher Hollis.

² The notes on colouring and re-touching are according to those by Mr. K. T. Parker in *The Drawings of Hans Holbein in the Collection of H.M. The King at Windsor Castle.*

³ Prayers in the Tower, 1534-5. Quoted in The Place of St. Thomas More in English Literature and History. R. W. Chambers.

REFERENCES.

Hans Holbein the Younger. Vols. I and II. Arthur B. Chamberlain.

The History of Miniature Painting. Dr. G. C. Williamson.

9 COVER PLATE

The rise of Richard Wilson to a position in the front rank of English landscape artists receives further justification with almost every picture which emerges from the private collections. This lovely "View in Windsor Forest" which comes from Bitteswell Hall, Leicester, and is on view at an Exhibition of English Pictures at Leggatt's Gallery in St. James's, should again help our growing appreciation of Wilson's work. Romantic as it is in its shadowed lighting and in its boldly assymetrical composition, there is, nevertheless, the pronounced echo of Wilson's classicism in the circular lake and in the serene distance with its view of the river.

It reminds us again that in this art of landscape Richard Wilson was a pioneer who embraced poverty and sacrificed first his reputation as a growingly successful portraitist, and then his established position as a classical landscape artist in Italy, to paint his own romantic vision of his native land. Such pictures as this led the way our landscape art was destined to take. In their day they brought the artist little more than the reward of his own spiritual satisfaction: to-day they are recognised at their true value as exquisite studies of that sunshine and shadow and wayward beauty which is the essential England.

NATIONAL ART-COLLECTIONS FUND

The forty-third annual report recently issued shows an increased membership to 6,934, encouraging progress from the falling-off in the war years, but still only a little over one-half of the membership for 1930 and an infinitesimal share of those

of the membership for 1930 and an infinitesimal share of those who find so great a pleasure in works of art of every kind.

The Viscount Lee of Fareham, addressing the meeting of members, spoke of the "hunger for beauty and the importance of art to the recovery of human sanity and well being."

A banquet of loveliness to the eyes and the mind can be regaled at the museums and galleries garnished with the 1,450 acquisitions which the Fund has aided to secure. During the past year these include the six Elizabethan silver-gilt dishes (only two other sets are known), and now at the Victoria and Albert wo other sets are known), and now at the Victoria and Albert Museum, and other much-prized works have gone to the museums and galleries in London, and to the Provinces those specimens of particular local concern.

The minimum annual subscription is one guinea and the recipient operates at Hertford House, Manchester Square, London, W.I.

ANSWERS TO CORRESPONDENTS

Mrs. M.B.D. (Walton). Can you help me to identify a silver cup, of which I enclose a sketch? It is, I think, a bridal cup of German design or origin known as a Wagner cup, though my specimen is, I think, English.

It is really impossible to give a reliable opinion in such a case without seeing the object itself, so that anything that follows must be taken as purely provisional. Such objects are known as

"puzzle cups," and an English example of about 1670, known as the Milkmaid Cup, is in the possession of the Vintners' Company. the Milkmaid Cup, is in the possession of the Vintners' Company. But Dutch examples were imported in very large quantities, and the chances of any given specimen being English or of any age are very slender. The marks round the foot appear to be the London hall-marks for 1897-8, but the Gothic marks and fleur-de-lis, though obviously foreign, we are unable to identify. The capital F in the London marks may indicate that the work is foreign, but of the silver standard requisite in this country. There appears no prima facie reason to suppose that the object is earlier than the late XIXth century. is earlier than the late XIXth century.

A.C., Sydney, N.S.W. The arms on the interesting fireback appear to be the Bourbon coat of the Royal House of France, and is blazoned: Azure, three fleurs-de-lis or. The crown or coronet which surmounts the shield is not a crest but is here as distinction of rank. A crest is usually placed on a wreath, and

a distinction of rank. A crest is usually placed on a wreath, and although there are coronets used as part of some crests, they are not as the one shown in your sketch.

The first royal shield of France was "azure semee of fleurs-de-lis or"—that is golden fleurs-de-lis scattered freely over a blue field. Charles V, a contemporary of our Edward III, reduced the number of fleurs-de-lis to three, and this is now known as "France Modern." It has been conjectured by some known as "France Modern." It has been conjectured by some that the three fleurs-de-lis have reference to the Holy Trinity, while others think that they represent the three races of the Kings of France. Many English and Scottish families adopted the fleur-de-lis as a charge on their shields, and generally with some historical reference to France. Thus Edward I in 1299 married as his second wife Margaret of France, and that royal lady bore on her seal a shield of England and France dimidiated—that is, the shields of the two countries were each cut in halves palewise, and one half of each being removed, the remaining that is, the shields of the two countries were each cut in halves palewise, and one half of each being removed, the remaining halves were united to form one shield. In 1308 Edward II married Isabella of France, daughter of Philip the Fair, and as queen of an English monarch she dimidiated the shields of England and France. On the occasion of this royal marriage a tournament was held, supposed to be the first ever held in England. The French fleur-de-lis is golden; and Tasso, in his Jerusalem Delivered, thus speaks of France's royal arms:

France, call to mind thy war-cry hold.

France, call to mind thy war-cry bold, "Montjoie St. Denis," and thy shield, Where three fair lily flowers of gold Shine brightly in an azure field.

Bruford (Exeter). The crest on the sinister side of the Cadell crest shown on the Georgian teapot and stand is of the family of Inglis of Auchindianny, and the original possessor was William Cadell of Banton, co. Striling, and Grange, co. Linlithgow, the first managing partner and one of the founders of the Carron Iron Works, who was born in 1737, and married in 1773 Katherine, the daughter of Archibald Inglis of Auchindinny, Midlothian, and portioner of Langbyres and Auchindinny. The Cadells lived at Carron Park, near Falkirk, and it is here where their cladest on William up here whe heaven former in his time. eldest son William was born, who became famous in his time as a traveller and mathematician. The pedigrees of both these families may be seen in Burke's Landed Gentry.

Arms on Settee at the Lady Lever Art Gallery. The coatof-arms on the walnut settee is that of Wadham Wyndham, who
in the early years of the XVIIIth century married the daughter
of John Helyar, Esq., of the East Choker family of Helyar, for
one finds the Wyndham coat in the first and fourth quarters of one finds the Wyndham coat in the first and fourth quarters of the shield, and over all is the escutcheon of the arms of Helyar of East Choker, quartering Cogan. (The Cogans were another armigerous Somerset family.) The arms appearing in the second and third quarters appear to be those of the Paynell family, but this is not quite certain. The coat of the Wyndham family is: Azure a chevron between three lions' heads erased or. Crest: A lion's head erased, within a fetterlock, or. Motto: Au bon drait

Fiat. If you are certain that your glass is genuine, then you have an unusual and valuable specimen. So far as is known, the large glasses had no special significance, probably being used for ceremonial occasions.

BOOKS RECEIVED

MANET. Pastels. By John Rewald. (Bruno Cassirer. Distributed by Fabers. 10s. 6d. net.)

GOTHIC ENGLAND: A SURVEY OF NATIONAL CULTURE. By John Harvey. (Batsford. 21s. net.)

ROSSETTI. ROSSETTI, DANTE and OURSELVES

By Nicolette Gray. Faber (8s. 6d.) Reviewed by Kerrison Preston

HIS is a well-illustrated art book, which many readers of APOLLO will be glad to have, and it is more than that, for the critical appreciation of Rossetti contains original and suggestive ideas of genuine value.

Romantic Love and Dante have been discussed by many recent writers, but Mrs. Gray, who quotes from T. S. Eliot, Charles Williams, C. S. Lewis, and others, has found something fresh to say on this controversial subject in relation to Rossetti. It is only a short essay, but its importance is greater than its bulk, and the publishers have evidently recognised this in giving the slim volume a comely form free from austerity and a joy to handle. The 17 illustrations include 14 by Rossetti, 10 penand-ink and 4 water-colours, all early work before the grievous death of Elizabeth Siddal in the second year of their marriage. "The Sleeper," reproduced here, is one of the earliest, done when he was about 21, with the directness of the Pre-Raphaelite style, which, as Mrs. Gray says, is "capable of great innocence and intensity."

There are three devices common to many of these impressive designs—(1) the setting to the figures is often an enclosed space, in many cases so confined that there is no room for them to stand upright, (2) in almost all these rooms there is a window looking out on to a quite different world, and (3) what seems to be a chorus is introduced, one or more onlookers, detached, emotionally separated from the main scene but notably never marring the imaginative unity of the picture.

Another point made is that "Rossetti liked using literary figures because he did not want to tell a story," and the intensity of his conception is conveyed by the rhythm of the composition (rather than by facial expression), and colour, and recession.

The good photographs adorning this book illustrate some of the arguments, and are another reminder of the crying need for a book of colour-reproductions of all

Rossetti's water-colours, many of which are still comparatively unknown.

Mrs. Gray analyses the work of the young Rossetti, up to 1862, and shows how the ineradicable mark he makes on our minds (not only as translator and illustrator of Dante) gets between us and Dante and obscures for us a real idea of the Middle Ages. Rossetti's strong imagination makes his characters stand out vividly, but without the universal background of religious Truth which was common to Dante and all his time. Always scholarly and original, Mrs. Gray is however on less sure ground in examining Rossetti's splendid House of Life sonnet-sequence, and does not here keep within her self-imposed limit to 1862, but quotes six of the sonnets including some written long after he was 34. The typical lines of a mystic are quoted from the fifth sonnet, one of those added after 1870:

Thy soul I know not from thy body, nor

"The from myself, neither our love from God.

"That is precisely Rossetti's position," Mrs. Gray comments: "he does not know Love from God. Of love he had a living experience, of God no clear conscious experience at all." But is it quite fair to say that? Are not the words true mysticism? His devoted mother and sisters were deeply religious, and may have driven him for self-protection (as often happens) from their constant church-going to the more universalised experience of God that can come in an almost sacramental way to an earth-bound but spiritually-minded and mystical artist. He may have been content,

as Mrs. Gray says, to see his image in the unknown, and unrelated to God. Attracted by Dante's vision of Love, he did not follow him in his passionate desire to understand his love and analyse it. him in his passionate desire to understand his love and analyse it. Dante proceeded to study philosophy and theology, but Rossetti was the instinctive artist and poet, with little taste for logic or religious theories. His own bodily love was, as he said, "ennobled by the concurrence of the soul at all times," but that is not perhaps the same thing as finding fulfilment in God, which Dante saw with unsurpassed clarity. "Since Dante we have lost the map as a natural heritage and we are losing the idea of Truth, without which no map of ideas can be made."

Mrs. Gray then turns to Ourselves, and as typical of present-

Mrs. Gray then turns to Ourselves, and as typical of presentday outlook examines the post-impressionist discipline of formal design, which is an analogy of Mind in matter, and therefore the mind can understand and delight in it. For ourselves and the present age, mention is made of such modern artists as David Jones and Ben Nicholson (both of whom have work here reproduced ineffectively without colour), and Mondrian, Ravilious, Moore, Sutherland. Mythical allusion is shunned nowadays lest the artist find himself cut off and not understood by ordinary people, but the extreme sacrifice in that direction, abstract art, has left him even less understood than before, and the common loss of the idea of Truth has widened the gap. Here Mrs. Gray concludes, but as she calls the book a "little interim essay" it is to be hoped there is more to come. This first instalment is valuable for the there is more to come. This first instalment is valuable for the Rossetti illustrations, and for Mrs. Gray's deeply interesting exposition, written with great knowledge and understanding, always wholesome and on the side of the angels, and generally convincing, with her reiterated "surely" and persuasive enthusiasm which comes out at times disarmingly in punctuation havoc. We want more of this healthy and readable kind of art book, with the



THE SLEEPER I pray to God that she may be for ever with unopened eye While the dim unsheeted ghosts go by.

Edgar Allan Poe.

This early (c. 1849) pen-and-ink drawing by Rossetti, now in the British Museum, is given as an example of his "innocence and intensity"

abstruse made plain, not by shirking the difficulties in evasive language, but by thinking out the problem honestly. There are language, but by thinking out the problem honestly. There are some slight misprints which future editions no doubt will put right, and a postscript might then be added also dealing with subsequent writings on the subject, especially Warner Allen's "The Timeless Moment" and D'Arcy's "The Mind and Heart of Love." The late Charles Williams' "Figure of Beatrice" was fortunately published just before this essay was written in the summer of 1944, and must have influenced it considerably, but Mrs. Gray writes primarily not for philosophers so much as for artists and their public, and it is to them that we strongly recommend her charming public, and it is to them that we strongly recommend her charming and stimulating book. Her showing of Rossetti, if imperfect, makes us love him the more, and he in turn imperfectly revealing Dante, with Romantic Love between, at least gives us the enjoyment of dwelling awhile on the poetry and art of this fascinating subject. Rossetti himself wrote of the Vita Nuova:

As he that loves oft looks on the dear form And guesses how it grew to womanhood, And gladly would have watched the beauties bud And the mild fire of precious life wax warm : So I, long bound within the threefold charm Of Dante's love sublimed to heavenly mood, Had marvelled, touching his Beatitude, How grew such presence from man's shameful swarm. At length within this book I found pourtrayed Newborn that Paradisal Love of his, And simple like a child; with whose clear aid

I understood. To such a child as this, Christ, charging well His chosen ones, forbade Offence; "for lo! of such my Kingdom is."

SALE ROOM PRICES

HERE appears to be no lessening in the demand for antiques, and fortunately for those who are now the buyers the great collections continue to be broken up and coming on the

market.

April 2 to 29. Porcelain, Silver and Pictures, PUTTICK & SIMPSON: Queen Anne pine corner cabinet, £36; pair George III meat dishes, T. Robins, £85; George III tea tray, William Bateman, £75; George III loving cup, 1760, Robert Calderwood, £22; large brass seated figure of Buddha, £30; pair Chelsea candlesticks, £38; Village Scene with Figures, Dutch School, £32; The Chiropodist, Teniers, £22; portrait of Maria Mancini, Mignard, £32; Musical Party, Dutch School, £65; Racing at Newmarket, Sartorius, £28; pair Sarouk rugs, £165.

April 11 to 25. Furniture, Silver, China, KNIGHT, FRANK AND RUTLEY: Spode dinner service, 64 pieces, £48; pair Chelsea figures, £58; plated Russian clock, with columns, etc., £100; Dutch walnut secretaire, £50; XVIIIth century barometer, Paregazzi, Nottingham, £20; XVIIIth century yew Windsor chair, £44; Queen Anne walnut frame settee, £195; XVIIIth century walnut secretaire bookcase, £150; twelve limed oak sunk frame dining chairs, £190; pair Louis Seize kingwood commodes, £120; William and Mary chest of drawers, £70; William and Mary secretaire cabinet, £120; Royal George coming down Channel, T. Mitchell, £46; set Georgian tripod sunk frame dining chairs, £190; pair Louis Seize kingwood commodes, £120; William and Mary chest of drawers, £70; William and Mary secretaire cabinet, £120; Royal George coming down Channel, T. Mitchell, £46; set Georgian tripod dining tables, £110; Crown Derby breakfast service, 49 pieces, £42; and dessert one, 43 pieces, £175; salver, 1773, John Carter, £68; set four wine coasters, 1792, £12; Sèvres coffee service, 9 pieces, £18; Sèvres garniture de cheminee, £25; Louis XVI wall cabinet, £32; green and cream enamelled on mahogany dining room suite, £310; Georgian three-tier waiter, £65; bergere suite covered in damask, £130; grandmother clock, Walton, Newcastle, £67; French faience service, 170 pieces, £87; Sheraton mahogany library table, £70; bow-fronted sideboard, £95; five ladderback dining chairs, £70; mahogany D-end dining table, £100.

April 18. China, Clocks, Furniture, SOTHEBYS: Pair drug jars, Tuscan, XVth century, £50; Florentine jug, XVth century, £62; Hispano moresque lustre bowl, £85; Florentine oak leaf jar, XVth century, £240; Gubbio lustred dish, £80; Gubbio urbino plate, £96; Louis XVI mantel clock, £98; regulation long-case clock, John Arnold, £85; cream lacquer bracket clock, Peter Garon, £400; and one by Edward East, £200, and another by Henry Jones, £250; month long-case clock, Joseph Knibb, £400; pair Louis XV commode, transition type, P. A. Foullet, M. E., £1,500; Louis XV commode, transition type, P. A. Foullet, M. E., £1,500; Louis XV commode, transition type, P. A. Foullet, Chippendale library chair, £150; cedarwood cabinet, £145; April 24 and 25. Chinese Ceramics and Furniture, Sothebys: Oviform jar, Sung dynasty, £115; Honan type bottle, £84; Lang Yao bottle, Kang Hsi, £140; shallow dish, Sung, £52; walnut bureau bokcase, £160; Chippendale card table, £98; Queen Anne walnut chest on stand, £70; William III corner cupboard, £88; Hepplewhite four-post bedstead, £110; walnut bureau cabinet, £230.

bureau cabinet, £230.

April 25. Pictures, Christies: Dahlias in a Vase, Fantin-Latour, £1,995; The Return of the Gleaners, Birket Foster, £157; Fruit, E. Ladell, £121; Fruit, etc., Felix Thomase, £105.

April 30. Silver, CHRISTIES: Oval tray, John Crouch, £85;

April 30. Silver, Christies: Oval tray, John Crouch, £85; four entree dishes and covers, 1792, £210; Swedish beaker, 1749, £95; eight sauce tureens and covers, 1828, £210.

May 2. Pictures, Christies: At Mass, Hugh Cameron, £325; Pommes et Poires, Paul Cezanne, £231; Donkeys, Joseph Crawhall, £105; Un Paysage, Andre Derain, £514; two by W. MacTaggart, Running for Shelter, £252, and The Storm, £210; La Fenetre Ouverte, E. Vuillard, £924; An Arrangement in Black, J. M. Whistler, £105; two by Shayer, A Lane Scene, £241, and Gossips, £105; The Fisherman's Cottage, K. Bergstien, £168; The Rainbow, Constable, £924; Flowers in Vase, Van Huysum, £252.

May 7. Silver, Earl of Wemyss and March, Christies: Two-handled supper tray, £130; centre piece on plinth, Paul Storr, £145; two handled soup tureens, also Storr, £290; George II oval cake basket, £165; pair claret jugs, Charles Fox, £130; large tankard and cover, Edward Fennell, £210; vase-shaped ewer, maker's mark P C, £125; pair wine coolers and stands, Digby Scott and Benjamin Smith, £350; twenty-four

dinner plates, William Taylor, £450; Dutch rose-water ewer and dish, Paul Van Vianen, Utrecht, 1613, £2,100; German cup and cover, Johann Jacob Adam, £130; Louis XVI ecuelle

cup and cover, Johann Jacob Adam, £130; Louis XVI ecuelle cover and stand, £175.

April 23, May 7, 8, 14, 21, 22 and 28. Furniture, Porcelain, Robinson and Foster: Pair mahogany and satinwood display cabinets, £67; French carved and gilt wood settee and four fauteuils, £78; bracket clock, Fladgates of London, £50; XVIIIth century walnut tall chest of drawers, £94; Georgian sideboard with bow centre, £96; Coalport dinner service, 100 pieces, £84; four Sheraton chairs, £59; Spode stone dinner service, 163 pieces, £65; Louis XIV gilt mechanical chariot, with horses, £105; mahogany circular library table, £55; pair satinwood four-tier bookshelves, £86; kingwood and inlaid shaped commode. £100.

shaped commode, £100.

May 8. French and English Furniture, Christies: An armillary astrolabe, by John Rowley, £157; Chippendale large armchair, £110; six Adam armchairs, £126; Louis XV walnut fauteuil, £110; pair Louis XV walnut bergeres, £184; Louis XV walnut settee, £199; two large Louis XV bergeres, £325; Louis XVI suite, £199; Louis XV marquetry table, £220; Louis XVI library table, £283; pair Louis XV gilt stools, £204; four Empire X-shaped stools, £273; suite Louis XV walnut furniture and eight large fauteuils, £1,029.

May 9. Pictures, Christies: Portrait Allen Hill, J. Ferneley, £231: A Procession, L. Van Levden, £204: Scene from Love's shaped commode, £100.

May 9. Pictures, Christies: Portrait Allen Hill, J. Ferneley, £231; A Procession, L. Van Leyden, £294; Scene from Love's Labour Lost, W. Hamilton, £199; Canal Scene, Hobbema, £399; Rocky Stream, J. Van Ruisdael, £420; Scene from Winter's Tale, F. Wheatley, £210; River Scene, J. van Goyen, £178; The Good Samaritan, Rembrandt, £210; A Village, J. Wynants, £273; Men of War and Small Craft, Enoch Zeeman, £420; View in Venice, Guardi, £189.

May 13 and 14. Furniture and China, Christies: Pair Chelsea figures, £105; pair famille verte dishes (K'ang hsi), £173; and another pair, £121; three famille rose, Ch'ien Lung, £131; six grandfather clocks, James Walker, £86; John Burnett, £92; Daniel le Count, London, £100; Peter Garon, £205; Thomas Stubb, £252; R. Williamson, £115; Shakespeare's

armchair, £184.

May 15. The Ledger Collection of Arms and Armour,

May 15. The Ledger Collection 1625, £142; breast May 15. The Ledger Collection of Arms and Allicon, Christies: Complete gorget, North Italian, 1625, £142; breast and back plate and helmet, German, £283; collection of stilettos and daggers, £220; full suit of German armour, £126; swept hilt rapier, Italian, £163; another very fine, £252; five others, £163, £136, £168, £315 and £210; three-quarter suit of bright steel armour, German, 1540, £2,100; pair snaphaunce pistols,

steet armour, German, 1540, £2,100; pair snaphaunce pistols, 1680, £273.

May 29. Furniture and Porcelain, Christies: Louis XV marquetry commode, £152; pair Georgian giltwood side tables, £131; four pairs stamped dark red velvet curtains, £252; and two other pairs, £346; Chippendale side table, £168; Louis XVI marquetry commode, P. Roussel, £115; ten Regency chairs, £110; Jacobean court cupboard, £273.

May 30. Pictures, Tresham Gilbey Collection, Christies:

chairs, £110; Jacobean court cupboard, £273.

May 30. Pictures, Tresham Gilbey Collection, Christies: Two Henry Alken, The Struggle for the Brush, £189, and A Steeplechase, £199; two shooting subjects by Abraham Cooper, £228; three by David Dalby, £706; portrait James Robinson, R. B. Davis, £336; eight by John Ferneley: Clinker, £504; Hunters at Grass, £105; Portrait of a Gentleman, £630; Baronet, £504; Crossbow, £473; Favourite Hunter of H. de Burgh, £220; Hunters at Grass, £693; Defiance, £210; portrait John Parkhurst, Sawrey Gilpin, £998; Crucifix, Harry Hall, £682; The Prior of St. Margarets, J. F. Herring, £147; Phosphorus, Ben Marshall, £294; Molly Longlegs, George Stubbs, £1,942; and The Farmer's Wife and The Raven, by the same, £525; Essex Hunt, Dean Wolstenholme, Sen., £546; Waiting for Master, John Wooton, £115; Old Martin, Henry Yuarde, £752; Portrait of Frank Hall Standish on a Black Hunter, John Ferneley, £1,575; two by Ben Marshall, The Wellesley Arabian, £304, and T. Willan, Esq., £1,050.

June 5. Porcelain, Furniture and Tapestries, Christies: Pair French ormolu figures, £157; pair candelabra, after Bustelli, £336; Louis XVI clock, movement by Folin L'aine à Paris, £142; boulle side table, £210; pair dwarf boulle cabinets, £299.

(To be continued)

0 The great Collecting world will be looking forward to Christie's return to St. James's in September, though, as one must know, it may be some years before their great rooms in King Street are fit to receive them; Spencer House is, however, a very lovely temporary home.

CURRENT SHOWS AND COMMENTS BY PERSPEX

NATIVE WOODNOTES WILD

HE month of July has witnessed an anniversary of importance was on the 21st of July, 1897, that Edward Prince of Wales officially opened the National Gallery of British Art at Millbank, which Londoners obstinately and rightly christened "The Tate Callery" since it owned its owner. Gallery," since it owed its existence to the enthusiasm and public spirit of Sir Henry Tate. We could have wished that the Jubilee were celebrated with more jubilation. Best of all the Ministry of Works might have marked the event by giving an immediate order for repairing the twenty-eight rooms which are still out of action by bomb damage and so restoring the status quo ante bellum. However, it is not too late to make this gesture, and the fact that nearly three-quarters of a million people have passed through the turnstile to visit the six galleries which were opened last year should encourage them to believe that the Tate Gallery

is an accepted part of our cultural life.

The early history
of the Tate—its prenatal days as it were—
constitutes a stormy record not without its significance in matters

Sir Henry, known already philanthropist whose large fortune made from sugar was being most generously used in the founding of Free and Libraries cultural schemes (de-lightful instance of sweetness and light), was also an enthusiastic collector of the modern British paintmodern British painting of his time. In 1899 he offered fifty-seven of his pictures, estimated to be worth £90,000, to the National Gallery. If he had any arrière pensée it was to influence that gallery to a better recognition of this contemporary native work. The National Gallery tactfully refused the gift, feeling that their business was with Old Masters of all schools and that the inclusion of Sir Henry's Vic-torians would upset the balance of the collecti on.

balance of the collecti on. If the balance were saved, however, from this fate the met aphorical apple cart was not. The columns of *The Times* and other papers, the House of Commons, the cartoon pages of Punch, the clubrooms and Societies, reverberated with the pros and cons of this question. Sir Henry offered a further gift of £80,000 to build a special gallery for the pictures and the other contemporary British work which was being acquired for the nation under the terms of the Chantrey Bequest; but this, far from settling the dispute, added to it, for he under-standably stipulated that the Government should provide a suitable site. Every site suggested opened a fresh phase of the battle: the City refused one on the Embankment; the scientists defended South Kensington from this threatened encroachment

of Art; and after nearly three years Sir Henry withdrew his offer.

At this juncture a site at remote Millbank became available through the demolition of an old prison, and the vexed affair solved itself. The already existing plans and design for the building by Sir Henry's chosen architect, Sidney R. J. Smith, eminently suited this position dominating the river. So the Tate Gallery came into being: seven galleries first; eight more

and a sculpture hall added by Sir Henry before he died in 1900; the Turner wing of five galleries presented by Sir Joseph Duveen, senior, in 1910; nine more galleries from Lord Duveen in 1926 and the new sculpture hall in 1937.

In that first controversy it had often been called "a British Lynemberg" and that its received for it has always been a tree.

Luxembourg" and that it proved, for it has always been a tremendously popular and friendly gallery where generations of art lovers have first learned that love, perhaps, on pictures which made little aesthetic demand, and then on those which satisfied the most highbrow standards.

Sir Henry's own pictures were of the type which came almost to be known in the early years of this century as "Tate Gallery pictures." There was the later Millais, Millais of "The Order of Release" and "The Boyhood of Raleigh"; there was Orchardson with such works as "The Tiff" and other studies in sentimental relationships set in drawing-rooms which anticipated Hollywood;

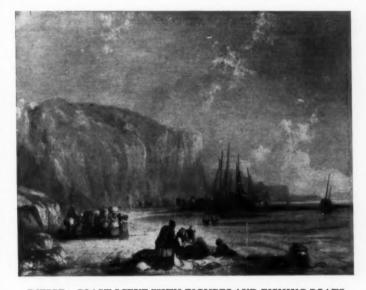
there was Alma Tadema and Lord Leighton all nymphs and marble basins; there were girls at gates and doc-tors at bedsides; sailors' wives at vigil on hopeless dawns and knights in armour at vigil by midnight altars. In fact they were story pictures, the demoded Cinderella of art. Act-ually I have never quite understood why it is more aesthetic to create a picture out of two kippers than out of two lovers; but perhaps the Tate Gallery hopelessly perverted my

For certainly it was in the Tate Gallery that I, with thousands of my generation and the generations since, first acquainted our-selves with pictures of any kind. There, too, we found Watts: the eighteen great glowing Venetian canvases with venetian canvases with a new mythology of abstract personages—
Love, Life, Death, Mammon, Hope—who did that other thing forbidden by current aesthetic theory, a picture to the aution.

PERSPEX'S Choice for the Picture of the Month preached a moral. Watts had dedicated the pictures to the nation preached a moral. Watts had dedicated the pictures to the hadon and the new gallery gave them a whole room to themselves. Then there was Turner. We may have known him in old days at South Kensington, but when the magnificent Turner wing was opened at the Tate his glory burst upon us, as, incidentally, it did upon foreign visitors who were taken there and realised for the first time what a world master he was—a fact impossible to

the first time what a world master he was—a fact impossible to discover abroad since all his great work belongs to our own galleries tied there by the terms of his will.

Sometime in the 'twenties the unalloyed Britishness of the Tate was wisely and gaily abandoned. It began with the exhibition there of that collection of modern French and other foreign painting which Sir Hugh Lane had (or had not) intended for Dublin. Then Mr. Samuel Courtauld, in his enthusiasm for the great works of the French Impressionists, gave £50,000 to buy them. The Trustees of the Tate and Mr. Charles Aitken, the Director at that time, wisely interpreted the function of the Gallery in that spirit of its Founder, and this National Gallery of British Art became also the home of one of the very finest of collections of Impressionists and Post-Impressionists, as it became



DIEPPE: COAST SCENE WITH FIGURES AND FISHING BOATS By R. P. BONINGTON

From the Exhibition of English Landscape Painters at Leggatt's Galleries

that of the sculpture which Rodin had presented. So in the that of the sculpture which Rodin had presented. So in the pre-war period the Tate went from strength to strength. In the spirit of its founder a representative collection of the works of the newer British artists was built up, and continually added to. It was that free and independent spirit towards art which John Rothenstein, the present Director, stressed when I talked with him recently about this anniversary. That and the friendly atmosphere, the "art without tears," have made the gallery at Millbank feel truly the home of modern British art

tish art. Can art truly be given these labels of nationality? In some efinable way, yes. There is, for instance, a magnificent Preindefinable way, yes. There is, for instance, a magnificent Pre-Raphaelite Exhibition open at the Birmingham Gallery—a gallery which has done for the Midlands what the Tate has done for London. The collection there has always been especially rich in Pre-Raphaelite works and in those of David Cox, and it was an excellent idea to have this show of the paintings and cartoons for tapestry by the Brotherhood and to show the foundation of fine draughtsmanship upon which their work was built by

exhibiting a number of the drawings.

There is that about the Pre-Raphaelites which is the elusive English quality. They, as much as their contemporaries the French Impressionists, were concerned with how to paint, how French Impressionists, were concerned with how to paint, how to brighten their canvases by lightening the tone, how to represent nature. Interestingly, however, the first item of their aesthetic creed—if we may take it from the manifesto written by Rossetti's brother, William Michael—was "To have genuine ideas to express," and the second was "To study nature so as to know how to express them." That may be a little vague as art manifestoes are apt to be, but it reveals something fundamental in the English attitude. "To have ideas": pictures must have matter as well as manner, must have subject as well as paint. The Pre-Raphaelites may have overdone the subject, not only in its literary aspect of telling a story from Christian legend or romantic literature, but in making every single object in that picture a subject in itself. At last we can't see the wood for the trees, the trees for the leaves, the leaves for the veins upon them. But there is nothing mishmash, nothing ripopée in it. They But there is nothing mishmash, nothing ripopée in it. They knew where they were going, and they went there; and, in art, of such are the kingdom of heaven.

The French also have ideas, but these are somehow secondary to the primary logical concern for creating a picture. There is at Wildenstein's a loan Exhibition of French Painting of the XVIIth century which shows us the French genius at its supreme height. Six of the eight Poussin works exhibited are among the most important paintings by the master, and they give us a conception of his greatness which normally we can only achieve in the Louvre, and there—because of the competition of the in the Louvre, and there—because of the competition of the quantity of other works—not so clearly. Judged by the titles, he is a story painter as certainly as any Pre-Raphaelite or, for that matter, any late-Victorian artist. We remain entirely uninterested, however, in Tancred and Erminia, or in asking who Phocion was whose body was carried out of Athens. We know that Poussin himself was as unmoved by his subject as he was by the subject of The Holy Family on the Steps, or with St. Elizabeth and St. John. He was concerned completely with how to use them as an excuse for building up a picture. To that end of pure aesthetic everything is directed.

end of pure aesthetic everything is directed.

All this consecration of every nerve to the purpose of pure art one sees again in the Poussin works on exhibition at the National Gallery among the fifty Dulwich pictures on temporary loan there. "Rinaldo and Armida," "The Triumph of David," the "Flight into Egypt," or "The Nurture of Jupiter": wherever the story hails from, whatever its nature, it is all grist to the Poussin mill, all ground exceeding small, then remoulded and carefully cooked to make this wonderful showbread. Cezanne, who realised the resplendent quality of the eventual result as few of his generation did, but who knew what was lost in the long process and metamorphosis, yearned to achieve Poussin few of his generation did, but who knew what was lost in the long process and metamorphosis, yearned to achieve Poussin plus nature. The haphazard followers of the great Post-Impressionist might well take this opportunity in Bond Street and Trafalgar Square of looking at the XVIIth century French Master with fresh eyes. Here is probably the most magnificently disciplined art the world has ever known; and art to-day has the losen few it. much to learn from it.

At the same French Exhibition the landscapes of Claude deal

with the elements of scenery as his contemporary did with those of story. The figures, who eluded his powers, were subordinated entirely to the static magnificence of the scene. Once again the opportunity of comparing five great landscapes by this classical master proved an education in supreme quality; and once again we have the impression that it is the painting and organisation of the picture as such which is dominant.

If we want an interesting comparison and a return to that essentially English spirit there is an Exhibition at Leggatt's Gallery in St. James's Street devoted to English Landscape Painters. We may well start with Richard Wilson who may be said Painters. We may well start with Richard Wilson who may be said to have taken up landscape painting in Italy at the point where Claude had laid it down, though more than half a century had elapsed before this Englishman, already a success as a portrait painter, arrived in Italy to follow the footsteps of the Lorrainer. Being an enthusiast he made magnificent use of Claude's classical formulae, as we can see at Leggatt's; then, being an Englishman, he there them away and turned to true landscape. The idea he threw them away and turned to true landscape. The idea, nature which was intriguing for its own sake and not merely as the subject matter to be bullied into shape for a picture, took hold of him. As it took hold of Gainsborough, and all through hold of him. As it took hold of Gainsborough, and all through his long years of successful portraiture kept his soul alive, or so one suspects. As it took hold of old John Crome and of young John Constable, of Cotman and Cox, of Turner—who so airily beat the classicists at their own game before he went his way of beauty-and, not least, as it took hold of that brilliant young genius Richard Parkes Bonington.

genius Richard Parkes Bonington.

One of the loveliest pictures in this Exhibition is a typical "Coast Scene with Figures and Fishing Boats" by Bonington. Against the carefully organised canvas of Claude it is a bird's song compared to a Bach Sonata. But bird song, for all there is so much more of wild nature in it, so much less of art, is perfectly itself; and so is this. You feel that this brilliant boy did not say to himself, "I will make a picture from this scene," but cried: "What a perfect scene, I must catch it in a picture." That difference may be the elusive English quality: lyrical and personal, and conveying some uprush of the spirit.

In this same Exhibition you find it again and again, supremely

In this same Exhibition you find it again and again, supremely in things like the noble Constable of "Salisbury Cathedral" or Cox's "Skylark"; almost blatantly in the vast blonde Turner canvas, "Now for the Painter"; quietly in the Cotman, "Norfolk Scene"

The British pictures included in the selection from Dulwich were, to me, disappointing. Gainsborough at his dullest (save in one rather quaint early "Gentleman and his Wife seated in a Landscape"—a title which always sounds faintly comic like the youthful Keats' desire "to sit upon an alp as on a throne"). The canvases of the Linley family are vapid empty affairs and we find it difficult to believe that they were ever even alive, let alone musical geniuses. The background trees look like those backcloths which used to flank our youthful charms in photographers' studios. I crossed the room and revived my drooping spirits on that magnificent Rembrandt "Girl at a Window," a tiny canvas which artistically dwarfs everything else in the room, even the Cuyp and the Ruisdael "Waterfall." Moreover, I had gone hoping to see again the two Watteau's which I remember with love, and found it hard to bear the several Rubens which I loathed. The Exhibition is on its way to Leeds; I wish that the governors of Alleyn's College would reconsider some of their

Returning to my theme of British art, I visited the summer Exhibition of the Royal Society of British Artists at their galleries in Suffolk Street. It always gives me the feeling of gay amateurishness despite the professional eminence of so many of the ishness despite the professional eminence of so many of the exhibitors. One quietly enjoys picture after picture, but none is compelling. Suddenly in the print room two etchings by Brangwyn, "Browning's House, Venice," and "The Bridge, Albi," almost leap from the walls. This great modern master, still too little recognised, is also showing a small oil sketch for his Skinner's Hall Panel. Ethel Walker had a fine seascape in her most happy Impressionist vein, and a canvas called "Symphony of Fish" a title which I am still trying to translate. As I have indicated above, fish in the post-mortem but pre-culinary stages do not seem to me "an idea" for art, even presented with spoof musical titles. The water-colours were, as usual, a delight. At least in that department British art is at its best, maybe because there it is free from that very self-consciousness which is the French characteristic.

ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

THE REOPENING OF THE VIENNA WAFFENSAMMLUNG IN THE NEUE HOFBURG

BY J. F. HAYWARD

While the great triumphs of Baroque architecture in Vienna constitute a perpetual reminder of the leading place occupied by the city in the culture of Central Europe, it is only gradually that her other treasures are once again becoming accessible to the general public.

Now two of the rooms in the Neue Hofburg containing part of the great Armoury of the Hapsburg Emperors have been reopened. Though perhaps less well known outside Austria than the picture or the sculpture galleries of the Kunsthistorisches Museum, the Arms and Armour section does in fact possess a wealth of superb harnesses which renders it by far the most important collection of its kind in the world. It owes its origin actually to two main sources which were first united in 1889 in the then newly-constructed Kunsthistorisches Museum. The

Emperors all over Europe, where many of them have now joined public collections. From time to time pieces have come into the market and have at great price been bought back by the Austrian State but many have now crossed the Atlantic to America whence they are never likely to be recovered. The great majority, however, remained in France where they were placed in the Musée de l'Armée.

Musée de l'Armée.

The Ambras Collection was a collection in the true sense and not an armoury. The Archduke Ferdinand set himself the aim of assembling a gallery of portraits of the heroes of his own and recent times together with their harnesses. The heads of the princely and knightly families of Europe were invited to supply a suit of armour of their most distinguished members with the thought of the control of the cont within living memory, and this they mostly did, often not very



PAULDRON from harness of the Emperor Maximilian I, decorated with piercing, fluting and applied brass borders. German; end of XVth century



fact that the collection has since 1889 formed a part of the Museum devoted to the history of art is incidentally a point worth emphasising, since the vast majority of the public visiting armour collections are so obsessed with the unexpected and sometimes grotesque appearance of the harnesses that they fail to appreciate either their sculptural qualities or the delicate tracery of etched ornament with which many of them are decorated.

The sources of the great collection are firstly the personal Armoury of the Hapsburg Emperors and secondly the collection of armour assembled towards the end of the XVIth century by Archduke Ferdinand of the Tirol in Schloss Ambras, near Innsbruck. As the suits of armour of the successive Emperors became old-fashioned, for fashions in armour were almost as various as those in clothing, they were deposited in the Imperial Armoury where they remained undisturbed until the French troops under Napoleon in 1805 removed, it is said, 140 harnesses as war booty. One result of the looting of the Imperial Armoury was the scattering of portions of the suits of the Hapsburg



The Ambras collection included originally ten suits of armour of French origin but these also were removed in 1806 by order of Napoleon, together with a few extra pieces of other suits which were mistakenly assumed to be of French origin.

suits which were mistakenly assumed to be of French origin.

In 1919 Vienna had to yield up to Hungary certain further harnesses which were believed, also in some cases mistakenly, to have some connection with Hungarian history. The initial victories of the German armies in 1940 gave the Austrian museum curators the opportunity to recover from Paris those pieces of armour of the Hapsburg Emperors which in 1815, after the final downfall of Napoleon, the Austrian representatives at the Peace Conference had unaccountably neglected to recover.

In 1941 an exhibition was held in Vienna of the seventeen harnesses and eighty other pieces from the Imperial Armouries which had been identified in the Musée de l'Armée, and a decisive step in the reconstitution of the Armouries was thus achieved.

step in the reconstitution of the Armouries was thus achieved. The hazards of war have now led to the return of all these pieces to France, a transfer which many will regret, since it has involved



CLOSE HELMET from the blue and Fig. III. gold suit of the Emperor Maximilian II

the breaking up of harnesses which must be shown together to achieve their true grandeur. It is to be hoped that some satisfactory arrangement may be achieved in the

future which will restore at any rate the various parts of the Hapsburg suits to Vienna.

If the triumphant mood of the 1941 exhibition of arms and armour in the Neue Hofburg is now absent, the present exhibition, which brings together many of the most remarkable harnesses of the Vienna collection, will probably be greeted with even more satisfaction than the last one, merely out of gratitude that so much has survived the various perils of bombardment and storm to which Vienna has been subjected. In fact the whole of the pre-war collection has remained intact and the two rooms which are now opened display no more than a fraction of the total.

The importance of the present exhibition is due, not only to the quality and state of preservation of the harnesses, but also to the ideal conditions under which they are dis-played. While elsewhere armour is usually to be seen in cramped or overcrowded circumstances, here the suits, though displayed in groups, are set sufficiently far apart to make possible to appreciate each one separately without distraction. It is a source of peculiar satisfaction to the armour lover to be able to study the harnesses from all sides, and to realise the masterly skill and sense of form which have been employed to achieve such graceful lines.

Not the least attractive feature of the exhibition is the setting of fine Brussels tapestries which provide a stately background against which the steely brilliance of the harnesses is fully realised.

While fakes and reproductions of armour are frequent enough, one expects, when visiting the great European armouries, to find their contents in original and unrestored condition. It was therefore a source of great surprise to me to find that many of the Vienna harnesses have been subjected to restoration. In the first place the etching on some has been reworked, presumably in the XIXth century. This has rarely been done with any competence and the modern

etching is but a travesty of the original design, particularly as the punctate ground which is so indispensable a feature of later German XVIth century etching on armour is usually omitted from the reworked design. It is nevertheless as a rule possible to find some point where the etched decoration has been spared by the ruthless hand of the restorer and so to gain our investigate. by the ruthless hand of the restorer, and so to gain an impression of the original appearance of such damaged harnesses.

Other suits have had new pieces added to replace those elements which have been lost. This is a far less objectionable course than reworking rubbed but original etching. Moreover those craftsmen who made the replacement plates were highly-skilled armourers, and it is not always easy to determine which parts of a Vienna harness are in fact later replacements.

It is not known exactly when the restoration work took place but it must have been before the looting by Napoleon's generals. This is demonstrated beyond all doubt by the fact that in 1940 In is is demonstrated beyond all doubt by the fact that in 1940 certain of the replacement pieces were discovered by Dr. Thomas, the Director of the Waffensammlung, in the Musée de l'Armée, where they had been since 1806. One must therefore date back this restoration work to the XVIIIth century. From the state of the pieces found in Paris, Dr. Thomas has also established that the uniform pattern of buckle which is to be found on so many of the harnesses must also have been put on the suits in the XVIIIth century. Armour collecting had already commenced in the XVIIIth century and the most famous of all English curio the AVIIIth century. Armour collecting had already commenced in the XVIIIth century and the most famous of all English curio collectors, Horace Walpole, owned some pieces; it is therefore not so surprising that the Imperial Court of Vienna should have maintained a workshop of armourers to put in order the contents of the Imperial Zeughaus which had doubtless been neglected in the later XVIIth and early XVIIIth centuries.

The new display of the Waffensammlung has given Dr. Thomas the opportunity to make many of the corrections which have been

the opportunity to make many of the corrections which have been



Fig. IV. HARNESS of Heinrich von Rantzau, decorated with etching in the Saxon style

the fruit of his own researches. Perhaps the most important of these is the attribution of the harness of Sigmund of Tirol (Inv. No. A62) and both the harnesses of Maximilian I (Inv. Nos. A60 and A79) to Lorenz Colman of Augsburg. Hitherto the first two suits have been attributed to the Nürnberg armourer, Hans Grünewalt, of whose work no known example survives. The stamp of Lorenz Colman has been identified on both these harnesses and they are therefore indisputably the product of his workshop. Another surprise is the removal to a separate case of the German salade which has so long and yet so inappropriately been associated with the fine Missaglia harness of Roberto da Sanseverino. The heraldic painting on the salade is original but can have no relationship to an Italian knight. Parts of the bard of the equestrian harness of Maximilian I which in the 1936 arrangement formed the centrepiece of the Gothic room, are now attributed to his father, the Emperor Frederick III. The man's armour, with some Gothic and some Renaissance elements—one gauntlet is dated 1511—possesses what are probably the most beautiful Gothic pauldrons in existence. A detail of the right pauldron with its delicately-pierced borders is illustrated in Fig. I. It is a remarkable fact that the earliest German harnesses which have survived should achieve a quality and design that surpasses all that later generations were able to produce. The combination of the various forms of decoration on this pauldron in a wonderful harmony, represents the highest achievement of the metalworker's craft and goes far to challenge the supremacy which is usually accorded to the Milanese armourers of the XVth century.

duce. The combination of the various forms of decoration on this pauldron in a wonderful harmony, represents the highest achievement of the metalworker's craft and goes far to challenge the supremacy which is usually accorded to the Milanese armourers of the XVth century.

Fig. II shows a half-chanfron from the great "Tiroler Adler" garniture made for the Archduke Ferdinand of Tirol by Jörg Seusenhofer in 1547. Unlike the even larger Rosenblatt garniture of the Emperor Ferdinand I, parts of which are to be found in London, Paris and Leningrad, the Tiroler Adler garniture is still complete, with its two harnesses and 34 extra pieces for every form of tilt and field use. It dates from that period when the German armourers, by adding embossing to the long-established etched ornament, had fully realised the possibilities of decorating plate armour.

Amongst other suits on view are the superb blue and gold suit, formerly attributed to the Emperor Charles V, but now known to have belonged to the Emperor Maximilian II. A detail of the helmet is shown in Fig. III. Neither the armourer nor the goldsmith who co-operated to produce this exceptionally handsome harness is known. The cast and gilt copper bands, which decorate the suit and exploit the whole stock of ornament of the High Renaissance, recall the gilt copper mounts found on wheel-lock firearms of the second half of the XVIth century and suggest therefore an Augsburg or Nürnberg origin. Certain extra pieces of this harness, formerly in Leningrad, were acquired before the last war for the Historisches Museum at Dresden. The fortune of war has presumably led to their return to Russia, whence they may perhaps eventually find their way back to Vienna.

whence they may perhaps eventually find their way back to Vienna. The harness of Heinrich von Rantzau in Fig. IV is attributed to a member of the school which is presumed to have worked under Peter von Speyer, armourer to the Saxon Court. These Saxon armourers are distinguished by etching of outstanding quality. Whereas the etching on some of the most famous harnesses is rendered very mechanically, especially on the borders of the subsidiary pieces, the suit here illustrated is decorated with etching of remarkable delicacy and true German fantasy. The blueing on the suit is a later restoration, but the etching has never been damaged by rust and preserves its original fineness of detail.

This small exhibition of some fifty suits includes the most important harnesses in the Vienna Waffensammlung. In view of the present unrest and uncertainty in Central Europe, the responsible authorities have shown considerable courage in placing their treasures on view and have earned the gratitude of those members of the Allied Armies in Vienna who respect the great past to which these harnesses bear witness.

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SHAFTS FROM APOLLO'S BOW

7. A Slight Whiff of Sulphur

HEN I open my mouth I put my foot in it," the Irishman is recorded as saying—an exuberant mixture of metaphor which might serve as the portrait of a politician by Picasso. A very deliberate performance of this linguistic-physico feat took place at the unveiling of Epstein's "Lucifer" at Birmingham. It seemed that the characteristic spirit of that rebellious archangel was in attendance on the occasion, for there was a very literal hitch when the actual unveiling took place, a wire which supported the veils choosing to hook itself firmly over one of the wings of the statue and causing the gallery director, a Birmingham alderman, and several other people to spend ten minutes in detaching it. Such incidents, however, are likely to happen on the most auspiciously ceremonial occasions, and—human nature being what it is—add considerably to the pleasure of the occasion so far as the audience is concerned. Who would not wish to be present at an opera when a whole half a forest fell flat on the stage beside a prima donna in full crescendo?

The occasion at Birmingham was even more delightful in that Mr. Epstein, prevailed upon to speak, suddenly and surprisingly launched out in a magnificent tirade against the moderns and those officials and official bodies who organised shows of their work, against artistic cliques and critical claques. Had this come from the P.R.A. or that redoubtable antipodal defender of the aesthetic faith, Sir Lionel Lindsay, it might have been expected. But Epstein . . . Epstein inveighing against the "monstrous distortions . . . hailed as the New Art."

"Recently vast crowds stood in front of pictures from France, sponsored by official bodies, gaping stupefied at monstrous distortions, dumbfounded at what was hailed as the New Art" to quote the whole sentence with its straight right at Picasso and Matisse and its swift left hook on to the tingling ear of the official sponsors of the famous Kensington show. The Wilde memorial must have turned in its graveyard at this apostacy, "Rima" fluttered in her bird sanctuary, "Night and Day" prayed that the Underground might cover them, and "Genesis" turned pale in whatever showbooth she is at present attracting the sixpences of the multitudes.

The apostate sculptor, the spirit of Lucifer upon him, continued to speak with the tongues of Thorwaldsen and Canova. "To-day there is a great danger of artistic cliques especially in the new Surrealist and Abstractionist school, with its literary blurbs, pamphlets and books, exhibitions and control of almost all criticism."

and later:

"The National Gallery was given up to the fashionable trivialities of Paul Klee, boosted into importance by the prestige of their surroundings."

till finally, in prose worthy of Dr. Johnson, he declared:
"The taste of degenerates is foisted upon us by subsidised bodies controlled by incompetents in practice and connoisseurship."

noisseursnip."

Even the ranks of Tuscany could scarce forbear to cheer such magnificent if mortal blows; but they may well have rubbed their eyes in wonder to see *that* champion so redoubtably defending and not assailing the bridge.

and not assailing the bridge.

It seemed strangest of all—and yet it is perhaps quite understandable—that the gentle little lyrical works of Paul Klee should be so violently attacked. Klee in the hands of the sculptor, indeed. It may be that whereas Epstein could, however reluctantly, bear with the vast-breasted and splay-footed ladies who disport themselves on the canvases of Picasso, the very quietude of Klee made him feel for his revolver. Did not Shaw—G. B. and not "of Arabia"—complain that Epstein's portrait of him in this very Birmingham Gallery made him into "a Brooklyn navvy" instead of a civilised Irishman? So we will ascribe that particular direction of the attack to those deep-seated psychological causes which make Epstein create months-old babies looking like heavyweight bruisers; and, for our part, wait with delighted anticipation to see whether the "cliques" and the "subsidised bodies controlled by incompetents" will hit back when they rise from the sawdust.

One final mot of Epstein's also seemed to demand riposte. He said that he regarded Lucifer as a memorial to the winged spirit of Lawrence. Which considering where Lucifer is presumed to reside . . . Well, you see what I mean?

PRIMITIVE AMERICAN ART

BY VICTOR RIENAECKER

THE Exhibition of Primitive American Art at the Berkeley Galleries (from 15th June to 30th August), 20 Davies Street, W.I, is of exceptional interest for a variety of reasons. It comprises a notable collection of gold, copper and gold alloyed with copper (tumbaga) objects from the Chibcha, of which the flat cast figurines with details applied in wire are particularly characteristic. There are also numerous types of pottery including examples from the stone-lined graves in the Province of Chiriqué, in Western Panama.

Province of Chiriqué, in Western Panama.

Naturally, it is only possible to display objects of moderate size; but these serve to indicate the main characteristics and

vital qualities of pre-colonial American art.

The illustrated catalogue (price 2/6) contains helpful Fore-words contributed by the well-known authorities G. H. S.

his art productions; and an exhibition inviting serious reflection upon the life of so-called primitive peoples is both an intellectually refreshing experience and a challenge to our smug sense of self-satisfaction. There are several enlightened thinkers in our midst, such as Dr. Coomaraswamy, of the Boston Museum, U.S.A., whose untiring researches, powers of interpretation, and spiritual insight must compel us sooner or later to revise many of our naïve and self-complacent views about man's past history and his present ideals and handiwork.

It would now seem certain that all personal ornaments of primitive peoples, as well as the decoration of their artifacts, originally had a purely practical object, being magical charms against evil spirits. For instance, the frequent occurrence of animal figures as ornaments can now be traced to the belief that



JARS from Mochica, north coast of Peru, representing:

(1) Warrior carrying bag and an indeterminable object

(2) Nude prisoner

(3) Fanged Maize God

Bushnell and Irwin Bullock, who between them provide a wealth of information upon the varied aspects of the early American cultures. A useful chronological sequence of the periods is also expedied.

While recent research has done much to correct the many erroneous ideas spread abroad mostly, it must be confessed, by ill-informed missionaries in these areas, the modern scientific approach of anthropologists, ethnologists and psychologists promises the revaluation of hitherto unsuspected material for the re-interpretation of the history and development of humanity on the face of this globe. There are clearly no limits to the conclusions which man may be compelled to admit about his relationship to his fellow beings and to the universe. The light of history will enable him to interpret his present estate and development and perhaps illuminate his possible future. A square facing of the implications of history will assuredly make imperative an altogether new orientation of social relationships and personal beliefs. There are already hints of remarkable conclusions that may have to be admitted into our human conceptions of the purpose and significance of life on this globe. Modern man, especially Occidental man, is still suffering from far too narrow a view of the importance of his own civilisation and of

spirits could assume the shape of animals; and that most of the geometrical patterns really were once representations of some vital parts of the human body or the bodies of certain creatures. Scholars are still discussing the priority of magic and religion, of animism and pre-animism. It seems clear, however, that to all primitive peoples the supreme danger in life lay in the activity of evilminded spirits, and their theory of the supernatural was that animate and inanimate objects were the abodes of human spirits. Thus the veneration paid to certain animals and plants, and to mountains, rocks, and stones, is intimately connected with the worship of human souls. Rapids, cataracts and cascades are the haunting-places of spirits who are likewise the souls of departed men. The same is the case with the spirits inhabiting the heavenly bodies, in accordance with the belief that the disembodied souls of the dead not only take up their abodes in different natural objects on earth, but rise upwards to the sky; and likewise souls are also believed to act in striking meteorological phenomena, such as thunder and lightning, the rainbow, comets, and meteors. Even the supernatural properties ascribed to fetishes and amulets are in many cases considered to have an animistic origin—that is, to be derived from the spirits believed to dwell in mountains, rocks, or stones. Within these beliefs

PRIMITIVE AMERICAN ART





(Top) FISH TRIPOD VESSEL from Chiriqué, Panama (Below) VESSEL from Ucayale River, Peru, made by Cocame Indians

lies the key to an understanding of much, if not the whole, of primitive art. Customs, such as the painting of the face and the body, the cutting or shaving of the hair, the piercing of the lips and the ears for the insertion of rings or other ornamental objects, the adorning and covering of the body with skins of animals, feathers and birds, or with necklaces, bracelets, the wearing of masks, the mutilation of the body, as well as scarification and tattooing—all these and similar customs were not, in the first instance, practised from decorative or aesthetic motives, but form part and parcel of the practical religion of the natives.

but form part and parcel of the practical religion of the natives, It is regrettable that even trained ethnologists have devoted far too little attention to the spiritual aspect of American Indian culture, and thus many phases have been gravely misunderstood. Very seldom, for instance, have the religious beliefs and practices of the different tribes been made subject to a thorough and balanced investigation, and the enormous influence which magical ideas have exerted upon seemingly profane customs and social relationships have consequently been overlooked. "Many travellers among the Indians," writes Dr. Rafael Karsten, ". . . seem to have started from the idea that the material culture of primitive peoples is the matter above everything worth studying, their spiritual culture being of secondary importance. This is all the more regrettable, since not even the material culture can be properly understood without taking religious and magical beliefs into account." Dr. Graener, Father Schmidt, Dr. W. H. R. Rivers, and some other anthropologists methodically avoid enquiries into the psychical cause of religion and social phenomena and regard the analysis of culture relations as the only, or at least the chief, task of the history of civilisation. Dr.

Westermarck rightly observes that "even when historical connection between customs found among different peoples has been well established, the real origin of the customs has not been explained thereby."

From our present knowledge it would seem that the two fundamental conceptions underlying primitive religion are the notion of taboo and the notion of mana. Whether the mysterious power behind taboo and mana is in any way connected with the animistic ideas of the Indians or not, and whether the preanimistic theory, so much discussed in recent years, proves valid with regard to South American beliefs or must be rejected, these are matters which become of secondary importance as compared with the general acceptance of the principle that all primitive races believe in a mysterious supernatural power or influence ruling throughout the realms of nature. From what far earlier conditions these beliefs originated among individual peoples still remains a matter for more exact examination. Delving into an even remoter past may ultimately reveal that the legend of the Garden of Eden, before the Fall of Adam, is the record of an actual social state of pristine purity through which man has passed and will again recover in an equally far distant future. Meanwhile we must patiently follow the line of reliable research procedure.

Tabu, as we know, is a Polynesian word which—like the kindred term mana—has been transformed into a category of world-wide application. Although there seems to be no linguistic equivalents for the concepts tabu and mana, the corresponding notions certainly exist. Thus both persons and things may be "tabooed"—that is, pervaded by a mysterious quality, holiness, magical virtue, or what we like to call it. Sir James G. Frazer explains taboo from the general system of sympathetic magic, which, he points out, is not merely composed of positive precepts, but also comprises a large number of negative precepts or probut also comprises a large number of negative precepts or pro-hibitions. It tells the savage not merely what he has to do, but also what he must not do. The positive precepts are charms; the negative precepts are taboos. The whole doctrine of taboo, in fact, says Professor Karsten, "would seem to be only a special application of sympathetic magic with its two great laws of similarity and contact." Likewise Dr. Marett has pointed out the intimate connection existing between taboo and mana, indicating that taboo "is the negative mode of the super-natural to which mana corresponds as the positive mode." natural to which mana corresponds as the positive mode." Viewed in this way it seems the best clue is provided for the correct interpretation of primitive man's behaviour and of his art. It is the frame for the pattern into which can be fitted the separate manifestations that go to make up the complete picture of his culture. We then can appreciate, for example, that masks are purely magical things, and that the paintings, feathers, etc., with which they are decorated are not real decorations but invariably charms, according to magical ideas deeply rooted in the Indian mind. Exactly the same holds true of the decorative motifs found on religious instruments, drums, rattle-gourds, flutes, bull-roarers, and dancing-staffs. When the drums are painted with patterns of one kind or another, these patterns are supposed to augment their conjuring or exorcising power. In regard to the ornamentation of gourds, Grubb says it had a practical protective purpose. When the Indian, starting on a journey, tical protective purpose. When the Indian, starting on a journey, took his rattle-gourd with him, it was because he believed it possessed the power to avert hostile influences. Everywhere, and in a thousand different shapes—in human form, in the form of animals, trees, etc.—supernatural foes might cross his path and inflict evils upon him. If he met an ostrich, a pig, an armadillo, or a snake, he fancied it to be the shape in which an evil armadillo, or a snake, he fancied it to be the shape in which an evil demon might be approaching him. He then immediately engraved its likeness on his gourd, and, thus augmenting the natural power of the instrument, believed himself to possess an efficacious charm with which he could control the spirit and keep it at bay. Or, again, the Indian might meet in the darkness the hideous human form of the Kilyikhama, "the most dreaded of all spirits." The safest way of escaping this monster was to engrave its image on the gourd. Thus the gourds became "diaries of journeys," and the rock-engraying, in spite of its purely magical origin. and the rock-engraving, in spite of its purely magical origin, gradually developed into a sort of picture-writing. Viewed in this way, the history of man is seen to begin with fear of the supernatural which surrounds him on all sides and expresses itself in all natural phenomena. All the art of the most ancient cultures is principally inspired by a belief in the power of propitiation. But as man grows in spiritual stature, he more and more regards the universe as fundamentally beneficent instead of hostile and his attitude becomes one of trusting wonder of hostile, and his attitude becomes one of trusting wonder and unfearful worship.

CHRISTIE'S 1945-1947

BY HORACE SHIPP

TEMPORA mutantur . . . The old tag might well be written over the door of a great auction room, and the delicate pen of an Austin Dobson evoked to do justice to the theme. For in these rooms is no mere business in mer-chandise, but a strange coming together of past and present, an echo of the long-past centuries sounding as a continual undertone to the strident noises of our own times. It is not only that the things bought and sold are in themselves precious, or rare or curious; it is that they carry with them the record of the generations—the craftsmen or artists who made them, the first generations—the cratismen of artists who had provided by proud owners, the long line of inheritors, the sellers and buyers from century to century, the ultimate possessors. With it all

hundred years of history—change comes even to them; for in this month of August they are leaving Derby House, where many have grown as used to their presence during these last six fateful years as we did to the old rooms in King Street. "To-morrow to fresh woods and pastures new." Pall Mall, King Street, Derby House, and now Spencer House, in the heart of St. James's, yet again a fitting setting for all that Christie's

Spencer House in St. James's Place, which Christie's have leased from the Earl Spencer, is one of the most splendid of the XVIIIth century London houses. Two fine façades in the purely classical style of the period overlook St. James's Place and the Green Park. So nobly housed, Christie's await the rebuilding of their old King Street premises, with gratitude to the Earl of Derby and to the Earl Spencer for their accommodation in the interim.

The change is the close of a chapter, the opening of a new one. But not so new; for here our tag no longer serves: "...nos et mutamur in illis" does not hold with Christie's. The tradition is too strong. The ghosts and guardian spirits of the old firm move with them. Happily, too, those well-known personalities who through decades have been associated with the house, are with them still. The war may have interrupted by taking them with them still. The war may have interrupted by daming them away for a time into various forms of active service, but the peace has brought them back into the old sphere. So Christie's moves into its new home with its old personnel: Sir Alec Martin who during the war years had to carry on alone—R. W. Lloyd, the Chairman; and that body of the old Directors who have now returned: Sir Henry Floyd, Bart., C.B., C.B.E., whose exciting war record ended with his being Chief of Staff



JOHN CONSTABLE, R.A. "Stratford Mill on the Stour" From the Collection of Lord Swaythling

to the 8th Army in Italy; Gordon Hannen, whose abilities were taken up with Army Movement Control; I. O. Chance, who was wounded in the war, where he served in the Coldstream Guards; and Sir Alec's son, W. A. Martin, who was in the

One sad change was the loss of Lord Gretton by his death in June, but, happily, his place on the Board has been taken by his son. Christie's other loss was that sustained in the recent death of A. W. Abbey, who for fifty years had been directly and indirectly associated with the firm.

These losses by death apart, it is good to realise in these rapidly changing times how little indeed in the House of Christie's

rapidly changing times how little indeed in the House of Christie's the personalities change with them.

If we look back, therefore, over the immediate post-war years it is to see them as an unbroken link in the long chain of the Christie tradition. Nineteen-forty-five began still under the shadow of war. Two of those Red Cross Sales which throughout the tragic war years had been one of Christie's many contributions of because the strategy war efforts and war efforts. of honorary service to various war charities and war efforts marked the early months of the year and added further thousands



£13,125 A.S. de Pinna

FAMILLE NOIRE VASE AND COVER. K'ANG-HSI (one of a pair)

From the Collection of the late R. W. M.





THOMAS ROWLANDSON.

"Vauxhall Gardens"

Ellis and Smith

CHRISTIE'S, 1945-1947



£13,125 Frank Partridge.

£7,350 Thos. Agnew and Sons.

JANS
HOLBEIN
the Younger.
Portrait of a
Young Lady.
From the
Collection of
the late
Viscount
Rothermere

REMBRANDT VAN RHYN. Self Portrait.

From the Collection of the late Viscount Rothermere



of pounds to the enormous amount realised for the Red Cross

With the coming of peace something a little nearer normalcy came to Christie's as to the rest of Britain. It is, however, of the essence of this very human activity of the auctioneer's sale room that it reacts to every movement in the social world about it. Not alone movements of taste and connoisseurship, but the stresses and relaxations of economics, of travel, of politics even. So if there were no longer need to worry whether Derby House with its transient treasures might follow the fate of the old King Street premises, it was still a microcosm of a world of feverish happenings, happenings which echoed in the sale room in a

score of interesting ways.

Not the least important factor was the tremendous wave of enthusiasm for antiques, works of art, for furniture, silver, and especially jewels, which has been somethine of a phenomenon of the post-war years. This is no specious "toom," no transient wave of fashion. It may have had its origin in the world shortage of newly manufactured goods, in lack of man-power and raw materials of which the economists talk; but if these causes made us turn towards the old it was to make us realise the lasting value and beauty of the great craftsmanship of the past—or to make innumerably more of us realise this. Hitherto there has been the tendency to think of these things as quaint because of their reflection of some particular period, or as rare because of their age. To-day we recognise them as things eminently practical and right as a part of gracious human living. The exigencies of our time have turned our eyes to them to see them in the light of common day as part of our genius for home-making and not as specimens from private or public museums.

This aspect is more true, perhaps, on the widespread lower stratas of dealing in antiques, but inevitably it reverberates to the heights, translated there into a more purely aesthetic connoisseur-

This aspect is more true, perhaps, on the widespread lower stratas of dealing in antiques, but inevitably it reverberates to the heights, translated there into a more purely aesthetic connoisseurship and a less practical matter of acquiring necessities. Nevertheless, connoisseurship is the happy flowering of this plant of mere necessity, as taste grows from this contact with the lovely objects from the past. New faces appear in the great sale rooms, new buyers, new enthusiasts. What began as faute de mieux, or at least as faute de nouveau, ends as a genuine passion for the

old as its worth becomes understood.

One other echo from the somewhat chaotic economics of our time comes from the post-war change in money values, from high death duties and from other factors which bear heavily upon our once wealthy aristocracy. There is a sadness in all this as an old order changes under the stresses of the new times. Now and again precious heirlooms, long the possession of some great family, or things of marvellous worth and beauty associated for centuries with some stately house, come to the sale room. A few minutes of thrill and excitement as the voice from the rostrum announces the lot number; as the bidding rises; clarifies itself,

perhaps, into a duel between two of the world's great dealers or collectors; the fall of the hammer, the relief of tension; and a precious something has changed ownership. It is not only a thing sold and bought; it is a tiny piece of the social history of our epoch enacted before our eyes. Tempora mutantur, indeed.

The happier side of this picture of the changing world is that these precious things reappear for our delight, maybe from collective.

The happier side of this picture of the changing world is that these precious things reappear for our delight, maybe from collections and treasure houses where they have been almost hidden for centuries. Sometimes they are secured for the important public collections in gallery or museum. Bodies like the National Art-Collections Fund, that excellent getter and giver of good things, take the opportunity of the release of some particular treasure to secure it; or a spirited Director of an Art Gallery adds to its treasures. There was, for instance, the occasion of the sale from Captain Frederick Montagu's Collection of a rare set of silver-gilt dishes, dated 1573-4 and bearing the maker's mark, F.R. in monogram. Only two other such sets are known, and one of these bears the same maker's mark. These precious dishes were purchased by Messrs. Thomas Lumley at the Montagu sale, but when he and the two gentlemen associated with him, Charles Biggs and Alan P. Good, learned that the

£7,140 (with pair of Encoigneurs en suite)

Frank Partridge



LOUIS XVI COMMODE
From the Collection of the Duke of Buccleuch

Dr. T. Bodkin for the Barber Institute



THOMAS GAINSBOROUGH, R.A. "The Harvest Waggon." From the Collection of Lord Swaythling

Victoria and Albert Museum were anxious to possess the set, and that the National Art-Collections Fund were willing to sub-

and that the National Art-Confections rund were willing to subscribe £2,000 towards their acquisition, they were passed over to the Museum at the auction price of £7,000.

There was the other occasion recently when Dr. Thomas Bodkin, that scholarly connoisseur and lover of the finest works, obtained for the Barber Institute of Fine Art, of which he is obtained for the Barber Institute of Fine Art, of which he is Director, the magnificent Gainsborough, "The Harvest Waggon," from the collection of Lord Swaythling. It went to a high price—no less than £20,475—but not too high a price when one remembers that it is one of Gainsborough's finest and most noted landscapes. It is part of the romance of picture dealing that eighty years ago this picture was sold in Christie's rooms for 2,850 guineas, a good price in those days, when money meant so much more than it does to-day and Gainsborough rather less.

The great excitement when Lord Swaythling's pictures were

The great excitement when Lord Swaythling's pictures were being sold was the purchase by Ellis and Smith on behalf of Walter Hutchinson of Constable's outstanding landscape, "Stratford Mill on the Stour near Bergholt," the picture which had always borne the more intimate title, "The Young Waltonians." Here again the excitement was firstly in the

perfection of the picture itself and then in the high bidding against American competition which brought it at last to £43,050. Personally I have always loved this picture above all other Constable's works, and by Lord Swaything's courtesy used it as illustration in my book on the British Masters. This, too, had been sold before at Christie's, in 1895, for 8,500 guineas.

Another interesting picture sale was that of works from the Collection of the late Viscount Rothermere in December of last year. Seven pictures bore seven supreme names: Botticelli, Bellini, Cranach, Clouet, Holbein, Rembrandt, and Rubens; and each was an interesting work. On such a day picture-lovers gather in the sale room, some to bid, others to watch the bidding and look for a few minutes at the passing of such outstanding works of art; for sales days at Christie's are not only an affair of business but of aesthetics

Before leaving this subject of picture sales one should record the thrill of the Rowlandson "Vauxhall Gardens." It was exhibited by Rowlandson at the Royal Academy in 1784, and then, for all that it was obviously one of the finest and most characterreferred that it was obviously one of the linest and most characteristic works of this popular master, it entirely disappeared. Recently it reappeared, having been picked up in a shop in the East End of London for a few shillings. So to Christie's where it fetched the worthy price of £2,730. To glance at this picture is to wonder however it could have remained in obscurity for more than a hundred and sixty years, for the master's hand is in

every spirited line of it.

One other similar fascinating find was of a Ben Marshall picture which with sixteen others was bought for less than £20 in a sale at Bournemouth. Sent to Christie's, it realised 2,800 guineas. Such events are the high lights, the romantic moments of the auction room; and the whole cause of art is served when these lost or forgotten pictures take their rightful place among accepted masterpieces.

Perhaps it is inevitable since pictures are my personal enthusiasm that I should have stressed—overstressed maybe—the picture sales and events of these years. But those who know Christie's always know it as the vortex of their own particular enthusiasm. Furniture or snuff-boxes, jewels, which have played a conspicuous part in sales of recent years, precious china or glass, embroideries or silver: all things lovely, old, rare and precious find their places in the sales to-day as ever throughout the centuries-old history of the house.

One of the most attractive sales of the period under review

was that of the treasures of that great collector R. W. M. Walker in July of 1945. One item of especial interest on the occasion in July of 1945. One item of especial interest on the occasion was a magnificent XVIth century covered salt-cellar dated 1549 and standing 73 ins. high, bearing the maker's mark, a swan's head erased. Another thrill of the sale was the offer two days later of a pair of K'ang-hsi famille noire globular covered vases, and later a single vase and a pair of beakers of the same precious

In this world of rare ceramics some interesting things were



£5,700 Thomas Lumley.

EDWARD VITH STANDING SALT-CELLAR AND COVER. From the Collection of the late R. W. M. Walker

£7,000 Thomas Lumley.

ELIZABETHAN SILVER-GILT DISH (one of a set of six). From the Collection of Capt. Frederick Montagu



CHRISTIE'S, 1945-1947

on sale in the auction of the Rothschild treasures when at the death of Lionel de Rothschild many of the wonderful things which had belonged to the late Alfred de Rothschild were sold. One pair of Dresden Groups of Parrots and Vases alone fetched 2,200 guineas, whilst a Sèvres vase was sold for 1,600 guineas. At this same sale a Louis XV marquetry commode was bought At this same sale a Louis XV marquetry commode was bought for £3,990. On another occasion a commode with two encoigneurs en suite from the Duke of Buccleuch's collection—a fine piece with side-shelves and three drawers in the frieze, dating from the period of Louis XVI—commanded the higher price of 7,000 guineas. On this subject of furniture, another sale which brought many foremost connoisseurs to the rooms was that which included some sets of chairs belonging to the Earl of Guilford. Three successive lots on this occasion realised more than twelve thousand guineas, the highest price being paid for a

than twelve thousand guineas, the highest price being paid for a set of nine Chippendale armchairs which fetched £6,090.

One of the characteristics of the war years to these post-war years has been the sale of jewels. Often these precious possessions have passed through Christie's hands at the Red Cross and other have passed through Christie's hands at the Red Cross and other charity and national sales which were undertaken. At other times the ordinary—or, maybe, extraordinary—changes and chances of these years brought old family possessions to the sale room. BOTTICELLI One remarkable sale was that of a casket of magnificent jewels which had been the property of the late Lady Ludlow. Less than fifty lots were included, but the beauty, splendour and workmanship of some of the items made the sale an event, even in Christie's rooms. One pair of diamond ear pendants reached \$25,000, whilst a single step cut diamond ring was sold for Collection £25,000, whilst a single step cut diamond ring was sold for £19,000. The whole casket realised £120,000.

If one chooses these high lights of the last three years for

especial comment, and mentions these particularly exquisite pieces of furniture, precious ceramics, plate and pictures, only exigencies of space forbid the inclusion of much else which passed through the famous sale room during those years. In a further article one must record the sale which attracted so much attention of some of the treasures which His Highness the late Duke of Kent had possessed and which the Duchess decided to sell. So had possessed and which the Duchess decided to sen. So through the post-war years, the war years, the pre-war years, back and back through the decades for nearly two centuries this story of Christie's stretches—an epic of a hundred thousand treasures. Tempora mutantur; and yet there is that in such a tradition which gives a feeling of the permanent and the immutable amid all this record of charge. amid all this record of change.

£25,000

P. G. Dodd



A PAIR OF PEAR-SHAPED DIAMONDS Mounted as Ear Pendants
From the Casket of the late Lady Ludlow

Rev. R. Corbould.



of the late Viscount Rothermere

> £2,310 Harold Davis



DRESDEN GROUP (one of a pair)

From the Collection of the late Alfred de Rothschild



£6,090 M. Harris and Sons.

CHIPPENDALE MAHOGANY ARMCHAIR (one of a set of

From the Collection of the late Earl of Guilford

SOMETHING DIFFERENT

BY CONRAD H. TIPPING

THE crowded, changeful XIVth century, to which we still stand so near in churches, in market-places, in courts of law, and in page-antry, witnessed the fulfilment of the Decorated and the development of the Perpendicular styles in our architecture. The craftsmen who made the windows, the vestments and the books, and carved the wood, kept pace with the workers in stone. It is scarcely thinkable that the potters' craft made no parallel advance and yet, beyond the noble inlaid tiles of Chertsey, Westminster, Cleeve, Malvern and Hailes, there is little enough of artistic account to remind us of the last century of our Middle Ages. True, those of us who collect pottery and love to study the beginnings and progress of design and ornament are familiar enough, through the rather tiresomely repetitive illustrations used by the recent writers on mediaeval wares, with certain types of jug, pitcher and ewer; but there, generally, the acquaintance ends. I hope, therefore, that the first three pieces illustrated in this article may interest APOLLO's pottery lovers and extend by even a little their appreciation of the fictile capabilities of our remoter forbears.

The juglet (Fig. I) is believed to represent Edward II, and it is plainly of native English manufacture. Its maker owed nothing in design or execution to anybody but himself and his forefathers. There is no suggestion of French or German or Italian or even of any classical or outside influence at

of French or German or Italian or even
of any classical or outside influence at
all: it is just plain English, and of a known London type.
After the murdered Edward II's interment in Gloucester
Abbey in 1327, there was such a flocking of pilgrims from every
part of the realm to that unhappy man's lovely canopied shrine,
and so vast were their offerings, that by 1330 the monks might
have rebuilt, had they willed, the whole Abbey church.
As souvenir and relic collecting were as common then as
they are to-day, and the Canterbury pilgrims came away with
little bells, and tiny bottles of water containing a drop of Becket's

As souvenir and relic collecting were as common then as they are to-day, and the Canterbury pilgrims came away with little bells, and tiny bottles of water containing a drop of Becket's blood, it may well be that the Gloucester pilgrims made demand for some memento of their visit to the western shrine. As the potters had already learned to mould human faces on jugs it was an easy and natural development to give the human shape to a whole jug and so to make the protectors. Toby

to a whole jug and so to make the prototype Toby.

The artiessness of the "portraiture" is altogether charming and the potter has shown a real competence in grasping essentials and in translating them simply and exactly in accord with his material. The eyes are plain impressed rings, the arms and handle simple rolls, and the ears merely pinched cushions of clay applied. The positioning of the arms serves to emphasise the form and to foreshow Aaron Wood's salt-glaze figures and groups. Tool marks on mediaeval pottery are rare but on this example mouth, fingers, and crown are indicated by sure, incised lines. The glaze, bright green and yellow mottled, shows the use of copper oxide with the lead ore and is rather unevenly spread and blotchy. The vessel holds about 4½ oz., the interior being unglazed and showing wheel markings.

Fig. II (a), a pilgrim bottle or costrel, also belongs to the XIVth century and is, in design and finish, more of the class of work we should expect from the great artists who made the monastic tiles. The beautifully potted grey clay body is hard and covered with a rich dark and brilliant chestnut glaze which appears to derive its colour from oxide of iron in or beneath the lead. The white flecks are due to a dusting of white clay after the lead glazing had begun.

Costrels usually have two handles, or else perforated lugs





Fig. I. Two views of a POTTERY JUG, green and yellow glazed, c. 1330.

Believed to represent the murdered Edward II

for suspension by a shoulder-sling, but my example has but one, the attachment pads of the other being glazed over, so that the vessel may have been intended for use as a jug. Chaucer calls them gourds or cucurbites and alludes to their contents as being beer or wine.

A great deal of technical skill and fine taste went into the making of this costrel. The exquisitely shaped and beautifully placed scroll and leaf ornament is of sculptural inspiration, and that alone rather strengthens the opinion that these finer wares are the product of the potteries known to have been attached to Abbeys. I illustrate (Fig. II (b)) two graceful and imposing carved bosses (XIIIth century) from the chapter house of the Cistercian Abbey of Hailes, Gloucestershire, for purposes of comparison. "Yet," wrote Hannover (European Pottery and Porcelain), "there is left us no pottery in mediaeval Britain of an artistic nature, apart from the ordinary articles of use, with quite primitive decoration, and floor-tiles in which there are perhaps reminiscences of Roman mosaic"!

My costrel, allowing a longish time lag and for conservatism in the potters, may reasonably be assigned to about 1340. The caressing finger-tips of its maker can easily be traced on the reverse side which, save for a broad white marbling effect like that on the front, is quite plain. The maker began his work by fashioning two identical saucers which he placed rim to rim, afterwards luting on the mouthpiece, neck, and oval foot rim most neatly.

This piece was in Dr. Glaisher's collection forty years ago. Its dimensions are: height $8\frac{3}{4}$ ins., width 7 ins., thickness about $3\frac{1}{4}$ ins., top $2\frac{1}{4}$ ins., neck aperture $\frac{1}{3}$ in.

It was a common practice in mediaeval times for a potter periodically to make and present as a tribute or due some vessel of especial merit to the feudal or monastic lord under whose protection he worked. It might seem that the next (Fig. III) is such a piece. Showing the influence of both sculptor and wood carver, it is of the style of the monk-cup figured in Fig. 14, B.M. Guide to English Pottery and Porcelain, 1923 edition.

SOMETHING DIFFERENT

Taken with Figs. I and II (a) above, it illustrates most of the information we possess about XIVth century pottery.

The torso is closed to serve as a receptacle, and the lower half being hollow to the waist could be reversed for use as a A crudely cut hole on the right shoulder shows how the top portion was filled, the outstretched right arm serving as pouring spout. Its capacity is barely 3 oz. and whether it was used for wine or water it is scarcely possible to say. Likely enough the vessel was intended as an aquamanile for the Abbot's

Dr. Glaisher, from whose collection this piece came, called it a Mendicant Friar but this, with the deepest respect, it surely is not. There are no badges, no scallop, vernicle, palm, or bell, portrayed; nor is there any obvious satire in its presentation. It is, indeed, a remarkable likeness of a Cistercian Lay Brother. It is, indeed, a remarkable likeliess of a clinician any account of the iron-rust brown of the glaze exactly matches the colour of the habit of the artisan and farming monks of that Order, and count and tippet, rosary and rope-girdle also correspond. Over the left shoulder is slung a bag on the top of which is the figure of a small animal, perhaps of a motherless lamb being carried into the grange, to feed. Or it may be that the potter was in holiday mood and added the little figure just for fun.

Both in spirit and in execution this example considerably

adds to the belief that it is to the monastic establishments, the tile-makers, that we owe the finest pieces of the time. The worst of it is that once the conventual background disappeared when the Dissolution of the Monasteries came in 1540 the tendencies in pottery already observable seem to disappear for a encies in pottery already observable seem to disappear for a hundred years, but the use of clay slip in the preceding example (Fig. II (a)) and the employment of clays of varying colour in this monk piece, clearly show that a path once led continuously to the more advanced, if less dignified, technique of the XVIIth

The face of the monk is modelled in a striking and neat way in a pale buff clay though its rather thick yellowish glaze somewhat obscures the mouth. Eyes and nostrils are pierced, and what obscures the mouth. Eyes and nostrils are pierced, and the beard is a tangled mass of unevenly-sized shreds of grey. The glaze covering the entire habit is full of minute glowing specks, iridescent in some lights, which I take to be crystals of iron sulphide. Rope and rosary are not so thickly glazed, and appear to be of reddish clay, while the rest of the body is of pale grey-buff material. The clay is hard fired and of close texture. Within, the turning rings are very strongly marked and here and there splashed, perhaps accidentally, with yellowish glaze. To mark the folds in the skirt of the habit the potter made strong, nicely graduated thumb-marks downwards to the foot, contriving nicely graduated thumb-marks downwards to the foot, contriving thickening of the base of the figure in order to give stability. The hood and tippet are formed from a rolled sheet of clay, separately applied, and then manipulated and scored to get the required folds to suit the figure. The date is approximately

The ensuing four pieces, Figs. IV, V, VI and VII, constitute a problem both in regard to their provenance and to their attribution. Dr. Glaisher called them Christening Baskets, and once



Fig. II (a). COSTREL or Pilgrim flask, lead glazed, with white slip and applied leaf-scroll ornament, c. 1340, displaying great technical skill and fine taste in the making

owned those illustrated in Figs. V, VI and VII. We know that christening bowls and cups, and cradles large and small, were made and used; but there is no mention of christening baskets in any of our standard works on pottery, nor, I believe, any specimen in any public collection. Nor can I discover allusion specimen in any public collection. Nor can I discover allusion to them in histories of Church ritual, though that would hardly be expected since the baskets are believed to have been made to hold sweetmeats and to be carried by the maker as a gift the infant recipient might prize and cherish all his life.

Hannover (op. cit. p. 521) makes a tantalisingly vague reference:

"the pretty baskets of the early English earthenware, with their
patterns moulded in relief and their
sides often pierced with openwork," but

apparently he is alluding to salt-glaze ware. Yet, if in salt-glaze, why not in slip-decorated earthenware?

In Bohn's Illustrated Catalogue of the Bernal Collection, 2nd Edition, 1862, there is mention of two delft baskets, both "about 1640, with perforated covers, probably marriage baskets," being bought

for Marlogrousers, being bought for Marlobrough House.

In Chaffers' Keramic Gallery, p. 102, 1907 edition, is an illustration of a XIXth century basket, with bucket handle, on red earthenware and with ornaments in relief, and the information that "similar ware was made at Pavia in the XVIIth century." Diligent and wide search in all available literature on Continental ceramics has yielded me no definite result. All the baskets show fingercraft throughout and seem to have been made before the "blight of the industrial age" settled upon all

clay things and on so much else.

Some expert judges, private and professional, have said, "I don't see why

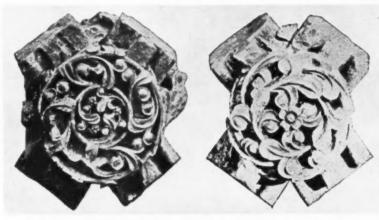


Fig. II (b). ROOF BOSSES from Hailes Abbey Chapter House, Glos., showing leaf-scroll carving, c. 1260

they shouldn't be English. They are obviously made for honour, the tours de force of a master potter." Others have said, "I don't know anything about them," and, "Figs. IV and V look English; VI and VII foreign." Still others believe them to be French or else Italian peasant work.

The basket (Fig. IV) is a red pottery bowl on hollow domed foot with grooved, upright handle. On a body that was first covered with an orange-brown slip a fine rich deep brown manganese glaze was imposed. Simple red clay ornaments of oblong trellis and wheel or spider's

Simple red clay ornaments of oblong trellis and wheel or spider's web pattern (all stamped) were then dipped in white slip and applied to the body, the whole finally being given a thick, lustrous lead glaze. There is no glazing within the bowl or under the foot. Height 6\(\frac{3}{2}\) ins. to the top of the handle.

The handle of the bowl in Fig.V is missing, and restoration has been made to the rim where it was attached. This piece is boldly and robustly potted in a soft red clay that is very light in weight, considering its mass. The wide neck-band of shining deep treacle-brown slip carries a string of stamped applied pads of white clay yellowed by the covering

string of stamped applied pads of white clay yellowed by the covering lead glaze. It is the most Wrotham-like of the series.

The decoration is very interesting. There are two oval pierced pads of white clay with central bands of brown slip, and two moulded representations of what Dr. Glaisher thought to be a child in christenrepresentations of what Dr. Glaisher thought to be a child in christening robes. If this is the right interpretation, and they do not represent an angel, as some think they may, then this is the key-piece of the series and justifies the name christening baskets Dr. Glaisher gave them. The face and skirt of the figure are covered with brown slip, and traces of the same colour occur on the body of the piece below the neck-band. Height of bowl 6 ins., width 61 ins. Dr. Glaisher bought this at Napton, near Rugby.

The bowl (Fig. VI) has lost its three-strand rope handle of three soft



Fig. IV. CHRISTENING BASKET with applied cream slip ornament—a red pottery bowl on hollow domed foot



FIGURE OF CISTERCIAN LAY BROTHER used as jug or aquamanile, c. 1400, possibly a potter's tribute to his feudal or monastic lord

colours-green, cream, and red brown. The rim of the outer reticulated case has a border of applied leaves and brown-centred flowers. The body of this outer case (the inner bowl is "solid") is divided alternately into panels of diamond-shaped lattice with brown pads at the intersections, and wider panels of spiral branches bearing leaves, and flowers in dark brown with pierced reddish-brown centres. The spreading dome of the foot has continuous ornament of applied scrolls, leaves, and flowers, in coloured slip. This example was purchased by Dr. Glaisher in Bournemouth. Its height is 5\frac{3}{4} ins. and width

by Dr. Glaisher in Bournemouth. Its height is 5½ ins. and width of rim 4½ ins.

The basket in Fig. VII is, one would imagine, the latest as it is by far the most elaborate, of the set. The whole piece is wrought with the utmost dexterity and delicacy, but what its creator had "at the back of his mind," whether a silver or a glass model, or even embroidery, I am quite unable to determine. It is certain that he took immense care and pleasure in showing the skill of his hands, though, maybe, he overdid the decoration—that is a matter of personal taste. The eve is at once soothed by the blending of the soft harmonies of colour

eye is at once soothed by the blending of the soft harmonies of colour and distracted by the varied and crowded overlay of ornament.

The coloured slip employed on the close-textured red clay is dark brown, tan, and old gold in the hand-worked handle, and the same, with some green added, on the body decoration.

The shallow domed foot of this basket is merely recessed; on the others it is hollow. Dimensions: old insulation with the insulation of the state of the state

others it is hollow. Dimensions: 9½ ins. high; mouth 4½ ins. diameter.

SOMETHING DIFFERENT



Fig. V. CHRISTENING BOWL with applied ornament, believed by Dr. Glaisher to be an infant in christening robes. The handle is missing. Bought at Napton, near Rugby. Is this the key-piece to the Basket series, or does the figure represent an angel?

Fig VII (right). CHRISTENING BASKET with rope handle and elaborate applied ornament in browns, tan, old gold and green



Fig. VI. CHRISTENING BOWL with reticulated outer shell decorated in soft greens, brown and cream. The three-strand rope handle is missing. Bought at Bournemouth



It was bought by Dr. Glaisher in that lamented El Dorado the Caledonian Market. The interior of all the baskets is unglazed, which perhaps

the Caledonian Market.

The interior of all the baskets is unglazed, which perhaps scarcely warrants their having been intended as carriers of holy water, as an eminent authority has kindly suggested to me might have been their purpose. If indeed they are situlae, one would expect them to have been made of metal instead of frail earthenware. And if the baskets had some sort of religious use, the figure on Fig. V might after all represent an angel, not unlike the angel, taken with other devices from inn signs, to be found on Wrotham ware. Another opinion is that they were portable braziers made to contain burning charcoal. That may be so too, but none of the six specimens I possess shows any signs whatever of carbon, or of burning. Nor, if that really were their use, could their thick soft walls and careful workmanship justify them as effective or economic contrivances.

All trifles, of course. Even as I write comes news of two more, in London and Brighton shops, and still nothing certain known of them. What social, religious, or domestic urge or event incubated them? When, and where? Somebody knows. It would gratify a number of us who have sat in solemn conclave over them, to receive enlightenment!

The Index to Volume XLV, January to June, 1947, and many Indices covering earlier volumes can be had of the Publisher, Apollo, 10 Vigo Street, Regent Street, London, W.I. Price 2/3 each.

FAMOUS ENGLISH GLASSES

II-THE BEILBY GLASSES OF THE XVIIIth CENTURY

BY E. M. ELVIILE

THE painting of enamel figures on glass which were afterwards fired has been practised from Roman times and in spite of the softer nature of the enamelling, specimens are extant which indicate that the ancients would have gleaned little from modern technique. In fact, the Romans used precisely the same method of preparing and applying the enamels as used in more recent times.

Essentially, the enamel is made up in the form of a paste consisting of a substance intended to assist fusion, known as a flux, a metallic colouring compound and an oil or water medium which is added to give the paste the consistency required for application. After decoration, the article is fired in a muffle or kiln until the flux has melted and dissolved the colouring medium and has assumed a uniform glazed finish. Enamels used for decoration of this nature must obviously fuse at lower temperatures than the article being decorated and, being of a softer nature, do not so well withstand the ravages of time. Nevertheless, many of the XIVth century Syrian mosque lamps enamelled in colours are even to-day in excellent condition although some have remained buried in Egyptian tombs for several centuries. One in the author's collection, for example, shows such colours as dull red, blue and white perfectly preserved. Even under strong magnification there appear no signs of disintegration of the enamel surface.

Although enamelling on glass had been brought to a high standard of excellence during the XVIIth and XVIIth centuries by the German craftsmen, little enamel painting was practised in this country until the middle of the XVIIIth century when Continental influences imported with George I in 1714 began to be felt. The German metal, however, was of a harder nature than the English glass



Fig. II. A PAIR OF DECANTERS decorated in enamels by Beilby of Newcastle-on-Tyne



Fig. I. A BEILBY GLASS with opaquetwist stem and bucket bowl decorated in enamels

of lead and no doubt early difficulties were experienced by those who attempted to emulate the Continental fashion. This may account for the fact that at first enamel decoration in this country was of two kinds, one in which the enamel consisted of a very thin film, the necessary outlines and veinings being applied by means of a fine tool after the manner of etching, and the second and more common style, where the enamel was applied with considerable density or body similar

to that employed by Continental craftsmen.

The motifs used by the enamel painters were flowers or festoons copied from the style of the wheel engravers. More ambitious subjects were later attempted, however,

such as landscapes, scenes depicting shooting, fishing, etc., figure subjects in Chinese style and coats-of-arms.

The Beilby family of Newcastle-on-Tyne were among the most famous of the enamel painters of the XVIIIth century and information concerning them has fortunately been recorded by Thomas Bewick, who was apprenticed at an early age to the firm of Beilby, engravers. William Beilby, senior, born in 1706, was a jeweller and silversmith by trade who first practised his craft in Durham but later established his business in Newcastle-on-Tyne. He had seven children, five sons and two daughters, but Bewick mentions only four of them, all of whom appear to have inherited

ANSWERS TO CORRESPONDENTS

the artistic ability of their father. After the early death of Beilby, senior, the family were left in dire straits and apparently

beildy, senior, the family were left in dire straits and apparently undertook any sort of engraving that came their way from gold rings to brass clock-faces, from printing blocks to bottle moulds.

It would appear, however, that only two members of the family practised enamelling on glass, namely, William and Mary, and it is recorded by Bewick that by 1767 they had "constant employment of enamel-painting on glass." At that time William was twenty-seven and Mary eighteen.

The glasses painted by the brother and sister are fairly numerous but the signature appearing on the comparative few

The glasses painted by the brother and sister are fairly numerous but the signature appearing on the comparative few that are signed is "Beilby" without any initial. They first began to make their appearance, usually with heraldic motifs, in 1762, at which time Mary would have been only thirteen, and it is, therefore, probable that the heraldic glasses are attributable to William. These glasses are painted both in colours and white and are the usual clear, flint goblets with ogee or bucket-shaped bowls. The heraldic work is supported by roccoo scrollwork, festoons and the popular hop and vine motifs, the enamelled execution following very much the same style as the engraved "flowered" glasses of the period.

One of the earliest specimens of this type is in the collection at the Victoria and Albert Museum and is a goblet nine inches

at the Victoria and Albert Museum and is a goblet nine inches high with opaque-twist stem and bucket bowl bearing the Royal Arms and the Prince of Wales Feathers. It was probably made and enamel painted to commemorate the birth of George III's eldest son, afterwards George IV. It shows rare charm and accomplishment for an artist who was attempting to master a

new technique.

At that time William could only have been about twenty-two, but the possibilities of enamel painting must have already occurred to him. The much wider scope, delicacy of execution and free use of colours had a much greater appeal to the young artist than engraving with the wheel could have provided, and soon we find him attempting more ambitious subjects such as land-scapes and conventional scenes in decorative but fanciful styles.

Colours were not always used and much of the work is rendered in characteristic white monochrome which has a faint tint of blue and sometimes of pink. The glasses were usually small for this type of work with ogee or straight-sided bowls but ale glasses and also decanters were included, painted in white enamel

with rococo panels and vine and grape motifs.

Typical specimens of this type are shown in the illustrations.
The drinking glass has the usual opaque-twist stem with bucket bowl while the decanter on the left shows a natural butterfly, a characteristic personal touch appearing in many of his specimens. The decanter on the right, however, is in colours and is a signed specimen.

It is claimed by some that Beilby's best work was a bowl, the only one known, now in the Victoria and Albert Museum. It is signed and dated 1765 and decorated with arms, foliage and a group of trophies with rococo scrollwork. Although this work shows delicacy and feeling, the subject was still conventional and it was not until later that Beilby disclosed his individuality as

an artist.

William and Mary Beilby appeared to have practised enamel painting for a period of seventeen or eighteen years. They apparently left Newcastle-on-Tyne and went to live in Fifeshire, where Mary died in 1797. It is probable that the latest date for their work is 1778, although the death of William Beilby is recorded as 1810.

9 ANSWERS TO CORRESPONDENTS GLASS

I.S.B. (Cambridge). Although one must always be reluctant to express an opinion on a specimen of glass with only the evidence of a sketch or a description, it would appear that yours is a Venetian product probably of the XVIIth or XVIIIth century interesting, but in no way unique.

The tall, slender glasses adorned with delicately fashioned side wings on their stems, often tending to the fantastic, were characteristic of this period. The glass used was of soda-lime composition with a comparatively short "setting range," which meant that the craftsman would work quickly and was able to use simple hand tools to add certain of the decoration in such a way that the glass immediately became rigid. The floral decoration of your specimen was probably formed in this way.

The demand for artistic work of this nature was very large

and brought about the production of useless ornaments, any complicated form which occurred in the imagination of the workman being evolved on the instant, some of no practical value whatever. Ships, birds, belfries, animals of all descriptions, fish, castles, all were produced in glass in every conceivable

The "gold specklings in the glass at places" in your specimen was one of the forms of decoration sometimes employed by the Venetians and was made by the spangling of the glass with metallic particles, usually of copper formed chemically from copper and iron oxides in the glass during its manufacture.

This style of decoration was first introduced early in the XVIIth century and is termed aventurine glass although there

is hardly any reference to the subject in authoritative books on

HERAL DRY

F.P.C. (Warrington).—Coats of Arms on Chinese plate. The drawings marked 'A' and 'B' both show the coat-of-arms, crest, and motto of the old Cheshire family named Mere, sometimes spelt Meire, Meare, Meyre, and Mayer. In drawing 'A', the Mere coat is impaled with that of Downe, another Cheshire family; the other drawing, 'B', shows Mere impaling Brampton. The Meres were considerable landowners in Cheshire in far-off days; they held the manor of Mere in that county at the time of King John, and also held a moiety of Bollington in the reign of Henry III, but this passed by sale to the Bramptons, and later to the Earl of Stamford and Warrington. The Meres also at one time owned the manor of Little Budworth which had passed one time owned the manor of Little Budworth which had passed to them through the female line from the Grosvenors, the original possessors. Details about the Mere family are unfortunately rather scanty, but it may be of interest to note the marriage of a William Mere in 1428 to the daughter of Sir John Leveson, for their son John Mere married Katherine Fitton, one of the daughters of Sir Edward Fitton of Gawsorth, and aunt of the celebrated Mary Fitton, the 'dark lady' of Shakespeare's sonnets. The family of Mere became extinct in 1785, the last of the line being the Reverend Peter Mayer, the vicar of Prestbury. He was the great-grandson of William Mere who sold the Mere estate.

The sketch marked 'C' is of the coat-of-arms of the Oxenham family of South Tawton, co. Devon, whose last male heir, William L. Oxenham, Esq., died in 1814, leaving a daughter who married Arthur Acland, Esq. There was a tradition in the Oxenham family that a bird appeared to several of its members previously to their death.

R.F.M. (Dulwich). Crest on old pewter master salt. Although your sketch seems to be of a cat's head within a fetlock, no record has yet been traced of such a crest. In heraldry the cat is almost always presented as "guardant," and this creature's head is turned to the dexter. It is suggested that it is a lion's head erased within a fetterlock, which is the crest of the Wyndham

CERAMICS

Pitkeathly (Perth). The marks you give do not appear in Chaffers' Marks and Monograms; they are probably the marks of a factory too modern to be included. If the animals are of the Royal Copenhagen ware which was for sale before the war, they are beautifully modelled and expensive.

B.C. (Bierley). The mark on your two figures is one used by one of the numerous German factories which issued imitations of Meissen. It is loosely known as "Dresden," but must not be confused with the original Royal factory. Sometimes these firms bought pieces "in the white" from the Meissen factory and added the colours and gilding themselves. This method applies, I fancy, to your "ornament," and the mark you show was used about 1870 by a Madame Wolfsohn, of Dresden, on her productions. I regret that I cannot suggest values, but I her productions. I regret that I cannot suggest values, but I fear they are not collectors' specimens.

Pedersen (Southgate). Tygs were made by many potters, principally in Kent and Staffordshire, and it is impossible to assign any piece by description to a particular pottery. Known dated tygs cover a period from 1600 to 1680. By each person taking hold of a different handle, the drinker found an unused part of the rim. I don't altogether like the impressed letters under the base; but, if your piece is genuine, it is worth taking to show to the Victoria and Albert or British Museum, as 1612 is such an early date. is such an early date.

A GAP FILLEI

BY J. L. NEVINSON

N 1934 (APOLLO, Vol. XX, p. 317) mention was made of the gap in English fashions in the middle of the XVIIth century. Before this, in 1640, the doublet and breeches, reduced in volume but still the recognisable offspring of Elizabethan and Jacobean garments, were still in vogue for men of the upper classes. Afterwards, by 1670, the knee-length coat, probably derived from the outdoor cassock (casaque) had covered up the doublet, reduced its status to that of a waistcoat, and established the three-piece suit for men which has continued up to the

The Rhinegrave suit in Sir Harry Verney's collection which was described in the article mentioned above, filled (and this is was described in the article mentoned above, fined (and this is the right word for so ample a petticoated costume) the gap by showing a man's suit at the time of the Restoration. A boy's suit (Fig. I) acquired just before the war by the Victoria and Albert Museum now gives us a typical costume for 1650, since

Fig. I. BOY'S SUIT. English, circa 1650. Victoria and Albert Museum

boys above the age of 3 or 4 were dressed as men in miniature.

The suit is of pink silk taffeta lined with white, the buttons and buttonholes are worked with silver thread. The doublet (10 ins. long in front) has a stiff neck-band with loop fastenings, which in wear would have been hidden under a falling band. The buttoned front with a high but slightly pointed waistline is stiffened with "belly-pieces" in the old style, and was probably worn open below the chest. The Jacobean skirts (wrongly called tassets by those who have studied armour but not costume) have shrunk away to eight shallow flaps about the waist, and the row of eyelet holes which can be seen along their upper edges

are not, as someone once wildly guessed, made to tie the skirts onto the body, but for the ornamental laces and ribbon bows which themselves were vestiges of the old way of trussing up the hose. The shaped sleeves are slit down the front seam and have the small turn-back cuff ("sleeve-hand") which had come into fashion in Charles I's time.

The inside of the doublet can be seen in Fig. II; the silk lining is pinked with scroll patterns, a crease runs along the edge of the triangular belly-piece, and there are tabs with loops onto which the breeches were hooked, an innovation dated about 1630—for this was before the days of braces. It is interesting



Figs. II and III. BOY'S DOUBLET and Breeches in Pink Silk. Victoria and Albert Museum

to see that the back was let out and these tabs lengthened when

the boy grew a little.

The breeches (12) ins. long), Fig. III, are rather full shorts, lined with silk and interlined with flannel gathered in to an 18 in. waist. The open knees are 17 ins. about, and on the outside are the needle-marks showing that there were once ribbon boyer attached. These are these vertical sile peoples. outside are the needle-marks showing that there were once ribbon bows attached. There are three vertical slit pockets lined with silk, a fly front and six brass hooks about the waist to correspond to the table of the correspond to the table to the correspond to the table table. to correspond to the tabs on the doublet.

For the suit as worn there is a fairly wide choice of illustrations. In Fig. IV Sir Geoffrey Hudson, the King's dwarf, is not very suitably got up for the country or for campaigning, but perhaps



Fig. IV. SIR GEOFFREY HUDSON. King Charles I's dwarf. National Portrait Gallery

he had only to hold in the spaniel. His wide falling band (collar) edged with tiffany or gauze, his unbuttoned doublet, his shirt showing at waist and wrist are characteristic of the 1640's. More amusing is the English Antick (Fig. V), the description of whom

is worth quoting in full:

1. His hat in fashion like a close-stoole pan.

2. Set on the top of his noddle like a coxcombe.

Banded with a calves tail, and a bunch of riband.

A feather in his hat hanging down like a Fox taile. Long haire with ribands tied in it.

5. His face spotted.

His beard on the upper lip compassing his mouth. His chin thrust out, singing as he goes. 7· 8.

His band lapping over before. Great band strings with a ring tied.

10. A long-wasted dubblet unbuttoned half way.

12.

Little skirts. His sleeves unbuttoned. 13.

In one hand a stick, playing with it, in the other his cloke 14.

hanging.
His breeches unhooked ready to drop off.

His shirt hanging out.

His codpeece open, tied at the top with a great bunch of riband. 17.

TR. His belt about his hips.

His sword swapping between his legs like a Monkeys taile. Many dozens of points at knees. IQ.

20.

21. Above the points of either side two bunches of riband of severall colours.

Boothose tops, tied about the middle of the calfe, as long as a paire of shirt sleeves, double at the ends like a ruffe band.



"THE ENGLISH ANTICK." engraving, circa 1645. British Museum Satirical

The tops of his boots very large, turned down as low as his

A great paire of spurs, gingling like a Morrice dancer.
The feet of his boots two inches too long.
Two horns at each end of his foot, stradling as he goes.
The important features are the diminishing size of the doublet,

body and sleeves of which are shrinking away, and the open-kneed breeches. At the beginning of the century long breeches called Venetians (or Spanish breeches when they fitted very close to the thigh) are occasionally mentioned, and there are two pairs one of striped velvet, the other of figured silk, in the Boyse collection of Charles I relics. Both of these come right down over the knee in a way best illustrated by C. van Neeve's portrait of Lord Buckhurst and his brother, 1637, at Knole, and by G. Glover's satirical print of Sir Thomas Urchard (the translator of Rabelais) in 1641. It is a matter of speculation whether these Venetians were the ancestors of the late XVIIIth century trousers (pantaloons) or whether the open-kneed breeches, often considered Outch, superseded them entirely from about 1645. It seems likely that however common the latter may have been in the Low Countries—in D. Teniers' picture of his wedding party in a garden, 1651, every man is wearing them except the servants—they were also a definite English fashion and not an uncomfortable one provided that it was not carried to excess in tightness or fullness. Mr. Francis Kelly showed me the sage remark in J. Evelyn's Tyrannus, 1661:

"I would choose some fashion [of breeches] not so pinching with the Dons, nor so exorbitant as the pantaloons which are

a kind of Hermaphrodite & of neither sex . . . and not to set in plaits [i.e., pleats] as if I were supported with a pair of Ionic pillars or the gatherings of my grannam's loose gown."

This shows the favour with which the moderately wide openkneed short breeches were viewed.



Fig. VI. TWO HATS AND A HATBOX. English, circa 1640-50. Victoria and Albert Museum

There are two other noteworthy tendencies in the 1640's, in hairdressing and in headgear. In the XVIth century and through the reign of James I men, usually bearded, had worn their hair short even though it was sometimes frizzed out. In Charles I's time the occasional love-lock gave place to hair that was combed down onto the shoulders, and a broad flat white collar (band) was needed to keep the doublet clean. By the 1640's the beard was out of fashion except in the small pointed form, moustaches were worn, and the hair longer than ever began to be curled into ringlets by many Parliament men as well as by the Cavaliers. The woman in the ballad exclaimed:

'Ask me no more where all the day The foolish Owl doth make her stay T'is in your Locks; for tak't from me She thinks your hair an Ivy tree."

When Edmund Verney went up to Oxford in 1636, the Vice-Chancellor was as observant as any Air Vice-Marshal to-day, and the wise undergraduate had his hair cut short to his ears. But, generally speaking, curling locks could not be shortened by ridicule or by censure, and they continued long until in November, 1663, Samuel Pepys ordered two perriwigs, and, though it went a little to his heart, had his hair cut off. But he was not in advance of the fashion, his colleagues made no great matter of his wig, nor did it prove so strange as he feared in church the next Lord's

Day.

At the same time hats grew high in the crown. Apart from a doubtful relic said to have been found on a Welsh mountain. not one of these sugar-loaf hats (to use a more refined similitude than the English Antick's) had been recorded in England until in 1938 Lady Spickernell gave to the Victoria and Albert Museum the hats illustrated in Fig. VI. These had been kept for genera-tions by her mother's family the Cottons of Etwall Hall, Derbyshire, in the shaped leather hat-box which is with them.

The hats are both of smooth black felt, one so silky that it may be of rabbit, if not of beaver fur. The crowns, blocked in one piece, are between 6½ and 7½ ins. high and the brims about 5 ins. wide. Their narrow bands, no doubt silver-gilt cords, are missing, but have left impressed marks beneath one of which the hatters' initials B.M. can still be read. These are the hate missing, but have left impressed marks beneath one of which the hatters' initials B.M. can still be read. These are the hats of the type worn not only by Sir Geoffrey Hudson, the English Antick (Fig. V) and the gentleman by the bedside in the Saltonstall family group in Sir Kenneth Clark's collection, but by women such as Mrs. Tradescant in the De Critz portrait in the Ashmolean Museum at Oxford. The women on the whole seemed to choose the larger conical hats with wider floory brings, good examples. the larger conical hats with wider floppy brims; good examples

may be seen on a monument in South Brent church, Somerset.

The box has a flat lid, straps and a loop, probably for attaching it to a saddle. A similar empty box and a trunk with a chimney-like projection in the middle of the lid have been seen. By 1686 the fashion had passed, and a father writes to his son at Oxford "the Box is to keepe yr. Beavor in; nobody useth Hatcases now."

As there are fortunately no collectors

of XVIIth century costume, the monetary of Avitti century costume, the indistanty value of the surviving garments is slight, but the student of costume and no doubt of portraits would be vastly indebted to anyone who can discover and illustrate them from photographs. Sketches and them from photographs. Sketches and impressions of Vandyke's portraits may make a pretty effect in a book on old dresses but they do not make history come to life by showing us what people really looked like. The public collections in Stockholm and Copenhagen are important enough, and there were for that matter boys' suits of 1612 and 1620 at matter boys' suits of 1615 and 1630 at Dresden and Munich, but they are far surpassed in richness and extent by the dresses and suits which can be found in

dresses and suits which can be found in this country.

The writer wishes to express his thanks to the Director and Secretary of the Victoria and Albert Museum for the photographs for Figs. I to III, and VI, to the Director of National Portrait Gallery for permission to publish Fig. IV, and to the Trustees of the British Museum for Fig. V.

COVER PLATE

Problems of the rightful attribution of early pictures are of perennial interest, but modern methods and growing scholarship are solving many of them. The Palma Vecchio reproduced on our cover and now on view at the Carlton Galleries in Brook Street is a fascinating example.

Recognisably a fine Venetian painting, for long it was given to Gentile Bellini, an attribution which held until after its sale with the Arthur du Cros Collection about twelve years ago. Then some students of Venetian painting doubted that it could be the

some students of Venetian painting doubted that it could be the work of Gentile: it seemed more "modern" in feeling, more dreamy and poetic, a little less matter of fact. Opinion veered to Giovanni Bellini, especially as the dramatis personae were obviously those of the other fine "Circumcision" in the National

Gallery then claimed for that master.

Recently, however, Italian scholars have realised that it is the creation of that brilliant young man who was working in the Bellini bottega in the first few years of the sixteenth century, Iacomo de Antonio de Negreto, whom we call Palma il Vecchio. To work in that studio in those days was to be under the influence not only of the ageing Bellini, but of that marvellous youth Giorgione and of the young Titian. The dreamy, abstracted spirit of Giorgione hovers over much of Palma Vecchio's work, and it was that elusive quality which first must have puzzled those which have the dealer whether the contract of the property of the who began to doubt whether this picture could possibly be by Gentile Bellini, or even by Giovanni. In the light of all this it would be interesting to re-examine the "Circumcision" in the National Gallery, already given as a work from the studio of Giovanni, rather than one by the master himself. This, too, may well prove to be a Palma Vecchio, dating from the days when, a young man in his twenties, Iacomo was at the height of his inspiration.

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HEBER MATHEWS-POTTER

BY A. C. SEWTER

IKE T. S. Haile, about whom I wrote in these pages recently, Heber Mathews was a pupil of W. Staite Murray, under whom he worked at the Royal College of Art from 1927 to 1930, showing such abilities as a student that during a fourth year he acted as student-demonstrator. Murray's principles as a teacher, so ably outlined by the late Ernest Marsh in his article in Apollo (Vol. XXXIX, pp. 107–109) have borne fine fruit in Heber Mathews, whose work, though it nearly always, and especially in his finest pieces, shows the influence of Murray's wares both in form and decoration, at the same time has a quite distinctive personal character.

both in form and decoration, at the same time has a quite distinctive personal character.

It is, I think, however, more Staite Murray's philosophy and attitude to his work than anything else which possesses such a profound and lasting inspiration for his students. The conception of creation not as an isolated and fortuitous event, but as a process, of creation through research—research into qualities of clay for bodies and slips, into the behaviour of metallic and non-metallic elements in glazes under various conditions of firing, into all the innumerable materials and processes of the potter's craft—this conception makes the art of the potter something intimately and profoundly a part of his life, a philosophy by which to live.





Fig. I (above). STONEWARE CIDER JAR AND MUGS. Brown iron brush decoration, oatmeal body, ht. of jar 24 ins., mugs 5½ ins., translucent glaze



Fig. II (left).
FACETTED BOWL,
black iron glaze, dia. 7 ins.

Fig. III.
TEA-BOWLS,
centre one porcelain,
dia. 5½ ins.,
remainder stoneware
variously decorated

APOLLO

There is no doubt that Heber Mathews has been enabled in this way to live a satisfying and creative life. By objective standards his career has been uneventful. Coming originally from Cambridge, he arrived at the Royal College of Art as a student of painting, with ideas which led him to develop more and more towards him to develop more and more towards abstract forms—or rather, I should say, towards non-representational forms; because "abstract" is in fact a misnomer for those forms which, in their very directness and simplicity, possess a far greater materiality or concreteness, in whatever medium they are executed, than most representational forms can do. It was this feeling for material, texture, substance and feeling for material, texture, substance and surface which led Heber Mathews away from representation. But at the same time he felt that abstract painting was doomed to sterility, its contacts with daily life, both of the artist and the public, being so slight. It was no wonder, therefore, that he even-It was no wonder, therefore, that he even-tually decided to devote himself to pottery, in which not only was his desire for con-creteness satisfied, but also a close and vital link with the functions and uses of the everyday world was ensured.

the everyday world was ensured.

From the college Mathews went almost directly to teach pottery at the Woolwich Polytechnic School of Art, where for fifteen years he has worked, building from small beginnings a fine and flourishing school of ceramics. He settled himself nearby at Lee, and in a coach-house adjoining his house established a studio where he designed and had built an oil-fired kiln for his own use.

for his own use.

Throughout his career he has been interested almost exclusively in high-temperature stonewares and porcelain, but within the exacting limits of those types he has made a considerable variety of pieces. They fall, very generally speaking, into two main classes: pieces covered or almost covered with dark glazes, in which the colour and texture of the glaze itself is the only decoration; and pieces glazed in light tones of cream or ivory or sand-colour, decorated with brush-work or splashed and finger-decorated with slip.



Fig. V. STONEWARE POT. Near-white body, iron speckled, translucent glaze. Ht. 12 ins.



Fig. IV. ALOE AND GERANIUMS. Menton, S. France, 1939. Gouache Painting, 151 by 201 ins.

The pots which seem to me most expressive of Mathews's The pots which seem to me most expressive of Mathews's individual feeling are rather large greyish stoneware vases, with very simple, almost elemental brushwork decoration in iron oxide. They are strong, massive and sculptural in feeling, with a slightly ponderous dignity, and a statuesque stillness and permanence about them, so generalised and apparently impersonal in their simplicity that they are almost timeless. Actually, of course, every detail of them is expressive of the potter's own



Fig. VI. STONEWARE BOTTLE. Light red body, finger decoration in creamy white slip, brown iron lip. Ht. 12 ins.

HEBER MATHEWS-POTTER

sensibility, but every trace of personal eccentricity has been ruthlessly eliminated. There is no searching here for originality or invention for its own sake; rather for the inherent and implicit

beauties of the ceramic material and process.

That is not to say that Heber Mathews has not designed new forms. He has. His Cider Jar and Mugs (Fig. I) are typical of his workmanlike and thorough attitude to a practical problem. Not satisfied with the kind of jar which has to be placed on the edge of a table in order to get a mug under the tap, he has raised the jar on a stand, so that the cups will stand beneath the tap on the same table. And the form of the cups themselves, thrown in two pieces, cup and stem, deriving as it does from the delicate Ming stem cups, is yet at the same time so transformed that it belongs perfectly with the heavy stoneware jar, which has developed from the European slipware and Rhenish stoneware

developed from the European slipware and Rhenish stoneware traditions. The generalising power which I have just mentioned could hardly be more vividly illustrated.

In almost every kiln which he fires, Mathews puts a number of little bowls (see Fig. III) individually treated with experimental glazes or slips; and often these are among the most interesting and delicate of his productions. He will rarely part with the best of them, however since they are type specimens of qualities.

best of them, however, since they are type specimens of qualities which he then hopes to use in larger pots.

The dark glazed vases and bowls, simple in form and otherwise undecorated, possibly possess less immediate appeal. Unless one can handle these pieces, feel their texture and weight and balance, one cannot appreciate the delicate and deep charm which they possess, similar to that of some of the early Sung wares— less gracious, maybe, but not less rich in effect. Fig. II, a small Recently Mathews has been experimenting with what he calls "pulsated" glazes, in which little spots or bubbles of glaze produce a mottled effect of different colours, similar to that of the temmoku wares of Honan. And although he has so far not made any large pieces so decorated, some of the experimental tea-bowls, one of which is seen on the right of Fig. III, are very lovely. Also he is experimenting with a translucent creamy white porcelain, which gives promise of being a material of great beauty.

In the intervals of teaching and potting, and generally on his

summer holidays, Mathews continues to paint, usually in gouache or water-colour. But his pictures are oddly unlike his pottery. They reveal an occasional influence of Eric Ravilious, and have a somewhat kindred geometricity and linearity of composition, but they are generally warmer and softer in feeling, and lack altogether that rather cold intellectuality which is so remarkable in Ravilious. Occasionally these drawings have been exhibited at the New English Art Club and elsewhere. The example illustrated in Fig. IV shows the artist's interest in decorative pattern and texture, but its exuberance offers a great contrast to

pattern and texture, but its exuberance oners a great contrast to the classic restraint of his stonewares.

Among the finest of Mathews's recent pots are some globular, small-necked jars in which some very subtle effects of texture and colour have been obtained. The pot in Fig. V has a near-white body, speckled with iron, and covered with a translucent white glaze, which clearly reveals the spiral ribbing left by the fingers in throwing. A pleasing contrast with his rough textural fingers in throwing. A pleasing contrast with this rough textural effect is provided by the smooth roundness of the neck and rim.

The taller-necked bottle in Fig. VI has a light-red body of granular texture, decorated with casual fingered splashes of creamy white slip, under a translucent glaze, and finished with two perfect accents of iron oxide at the neck and rim.

One can be sure that nothing which Heber Mathews ever allows to leave his studio will fall short of a very high standard of technical accomplishment and distinction.

of technical accomplishment and distinction.

(All illustrations by courtesy of the artist)

The world of Art in particular has suffered an outstanding loss by the death of The Viscount Lee of Fareham. Of his services to his fellow countrymen many by the nature of their national essentials are widely known, but much he has done to earn the gratitude of mankind and posterity will lack the association of his name. His memory will long be cherished.

ARMORIAL DESIGN ON FIRE-BACK



This very fine example of a dated armorial fire-back is in the possession of Dr. W. H. Davison, O.B.E., J.P., of Edgbaston, Birmingham. It bears the arms of Philip II of Spain and is dated 1592, three years earlier than the example now at the Victoria and Albert Museum and illustrated in Apollo of Aprill last in the article by Ernest Morris on "Armorial Designs on

The clasped hands at the top are unusual, both being left hands, and these are most probably of Bourdon implication, as Dr. Davison suggests.

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THE ANTIQUE DEALERS' FAIR

Final figures of attendance show that 30,000 people visited the Seventh Antique Dealers' Fair at Grosvenor House, Park Lane, W.I., during its run from June 11th to June 27th inclusive. During the course of the Fair visits were paid by Their Majesties the King and Queen, Queen Mary, H.R.H. The Princess Royal and Their Royal Highnesses the Duke and Duchess of Cleavester. of Gloucester. Her Royal Highness The Princess Alice, Countess of Athlone, performed the opening ceremony, and among the distinguished visitors who toured the Fair was Her Majesty Queen Marie of Yugoslavia.

Several exhibits were acquired for National Collections. The Victoria and Albert Museum bought a Queen Anne gilt table by James Moore, sold out of Stowe House in 1848 and again recently at a sale in Northamptonshire; and also a silver-gilt salver of 1717 bearing the arms of Lord Irvine and, most unusual, the

1717 bearing the arms of Lord Irvine and, most unusual, the signature of the engraver—Joseph Sympson.

The Melbourne Museum, Australia, acquired a Queen Anne settee with its exquisite floral tapestry attributed to Vanderbank.

A William and Mary period walnut bureau was bought for the Lady Leverhulme Art Museum. For a National Collection there was acquired an oak armchair having the date 1659 carved thereon and bearing, on the cresting, the word "watch". Charles II on a rearing horse was carved on the panel, and his head was carved in the well-known fashion of the mask of Charles I. It is assumed to be a Royalist chair of the times, intended to indicate to his supporters the coming of the intended to indicate to his supporters the coming of the Restoration.

A LOST PORTRAIT BY ALFRED STEVENS



PORTRAIT OF LEONARD COLLMANN by Alfred Stevens. Companion piece to the "Mary Ann Collmann" in the National Gallery

OST works of art are legion, but rarely of such recent date and aesthetic and historical importance as that of the "Portrait of Leonard Collmann" painted by Alfred Stevens about 1854.

Stevens about 1854.

The history of the canvas is quite clear, and the fact that it is the companion piece to the "Mary Ann Collmann" of the National Gallery makes all the more puzzling its disappearance during the last thirty-five years. The portrait was lent by its then owner, Mrs. S. J. Harris, a daughter of its subject, Mr. Collmann, to the Loan Collection of Works by Alfred Stevens held at the Tate Gallery between November 15th, 1912, and January 15th, 1912, and thence to the Loan Collection held between April and June, 1912, at the Mappin Art Gallery, Sheffield. Between this last date and the present time the whereabouts of the canvas has defied two widely-advertised Press appeals, in 1937 and 1946, and much private enquiry, and must therefore be assumed lost for the time being.

Fortunately a painting so obviously distinguished in technique

Fortunately a painting so obviously distinguished in technique is likely to impress its value upon even the most uninstructed observer, and thus far we may be encouraged in the hope for its

Professor Stannus illustrated the picture under the title "Portrait of the Late L. W. Collmann" as Plate XXVI in his monograph Alfred Stevens and His Work, published by the Autotype Company of London, 1891, and it is from this plate that the illustration used here has been taken. At the time both portraits, of husband and wife, were the property of Mrs. Collmann, the widow. Nine years later, in 1900, the "Portrait of Mrs. Mary Ann Collmann" passed to the National Collection through purchase out of the Grant-in-Aid Fund.

The overall merit of the lost canvas in relationship to the superlative qualities of its great companion in the National

Gallery cannot be judged until its to-be-hoped-for rediscovery in good condition. From Stannus' plate we have the impression of characteristically exquisite drawing, and painting at least as crisply direct and unmistakable in the delicate accent of its impasto—witness shirt front and collar, spectacle-frame and high lights of hair and whiskers—as that which delight us in the portrait of the wife. Of the colour I, unfortunately, know nothing, nor of any reliable written evidence, and it may be that in final effect this canvas does not approach that mysterious quality that makes a master-painting and which, in the portrait of "Mary Ann Collmann," impelled Sir Charles Holmes to write: ". . . we shall have to go far before we meet again with write: ". . . we shall have to go far before we meet again with painting so broad and limpid and shapely, and yet so firm and subtle and solid. Its quiet strength is equal to any company however formidable: you may turn from it to Ingres or Holbein or Raphael, and still feel that the Englishman holds his own." Nevertheless, that this painting for which we search has in its history such relationship is, I think, sufficient inducement to persevere in the hunt, and gives promise of an exciting episode in aesthetic judgment when found.

9

KENNETH ROMNEY TOWNDROW.

CORRESPONDENCE



VERSION OF TURENNE by Robert Nanteüil, for comparison with reproduction on page 152, APOLLO for June

On page 152 of your June issue there appears an article on Robert Nanteüil's portrait engraving of Turenne which greatly interests me, because I have another engraving of Turenne, also by Nanteüil, which closely resembles APOLLO's illustration in many respects but differs from it in several important details.

I enclose a statement of these resemblances and differences, together with a photograph of the engraving in my possession, about which I shall be much obliged for any advice or information. I bought this one in London many years ago for no better

CORRESPONDENCE

reason than because the expression of the face and eyes attracted

me.

The pose of the head in my specimen is identical with the illustration in Apollo; the lace collar is of the same shape; the pattern of the armour is the same and both portraits are enclosed in an oval surround. There are, however, several important points of difference. Apollo's portrait is from life while mine is from a painting and is underwritten "Champaigne pinxit" and "Nanteüil sculpebat." Then the oval surround in APOLLO'S illustration bears an inscription in Latin whereas mine APOLLO'S illustration bears an inscription in Latin whereas mine is in French. APOLLO's has a tower in each spandrel but no coat-of-arms. Mine lacks the spandrel towers but displays a complete quartered shield. I make out the arms to be: 1st and 4th La Tour; 2nd Bologne; 3rd Turenne; and, on an inescutcheon, Auvergne impaling Bouillon. In APOLLO's picture Turenne wears his sash over his right shoulder; in mine over his left. My Turenne looks rather younger and handsomer than APOLLO's but the family resemblance is unmistakable. On the back of my picture is written:

the back of my picture is written:

"That man was great by every measure of greatness. I cannot rejoice in the death of such an enemy. He was an honour to human nature."—Montecuculli.

an honour to human nature."—Montecucuut.
(It was while advancing against the Imperial General Prince Montecuculli that Turenne met his death.)

Yours faithfully,
HECTOR DUFF,
Bath.



Dear Sir.

I wish I knew more about the cot [here illustrated], and would leame your help and that of your readers. I do know welcome your help and that of your readers. I do know Darnton Lupton, born 1806, later to become Lord Mayor of Leeds, slept in it, and his successors after him. Do you think there is any significance in the crown (gold leaf) on the canopy? Yours sincerely,
(Mrs.) Betty Wade.
The Old Hall, Shadwell, Leeds.

The Editor, APOLLO.

I have in my possession a carved oak box, measuring 2 ft. 6 ins. square by 10 ins. deep. It bears the initial letters F. B. and the

date 1635 on two shield-like devices surmounted by a cross.

The interesting feature of the box is that on examining the interior I discovered a number of small fragments of the original printed lining paper and by making careful drawings of these I was able to build up the complete design and duly cut the block from which I printed proofs [here reproduced].



I think you will agree that the repeat pattern produced by connecting a series of the proofs produced a very fine example of the designs used for these papers and perhaps of interest to readers of your Magazine. Valuable information was supplied to me from your Correspondence column.
Yours faithfully,
WYNDHAM PAYNE,
Tivoli House, Cheltenham.

Dear Sir,
Mr. L. Breuner, who wrote the interesting article on Botticelli's illustrations of Boccaccio's Legend of Anastagio, may be interested to know that there is in this institution a cassone the front panel of which, ascribed to Ercole Roberti, also illustrates the same of which, ascribed to Ercole Roberti, also illustrates the same story. The various scenes are continuous, showing from left to right the same sequence illustrated in the Botticelli group. The cassone in question is owned by Mr. Leicester Faust and Mrs. Audrey Faust Wallace of this city by whom it is deposited with the City Art Museum on indefinite loan.

The Editor, APOLLO. June, 1947.

Very truly yours,
Thomas T. Hoopes, Curator, City Art Museum of St. Louis.

BOOKS RECEIVED

THE ART OF THE FRENCH BOOK. Edited by ANDRE LEJARD. (Elek. £2 10s. net.)

ROSSETTI, DANTE AND OURSELVES. By NICOLETTE GRAY. (Faber. 8/6.)

A HISTORY OF ARCHITECTURE ON THE COMPARA-

TIVE METHOD. By SIR BANISTER FLETCHER. 13th edition. Revised. (Batsford. £2 12s. 6d. net.)

GREEK ART. A Commemorative Catalogue of the 1946 Exhibition. By Jacqueline Chittenden and Charles Seltman. (Faber. 30/-.)

SELTMAN. (Faber. 30/-.)

A SHORT HISTORY OF CHINESE ART. By LUDWIG BACHHOFER. (Batsford. 42/-.)

FLATS. By H. KAMENKA. (Crosby Lockwood. 15/-.)

FLOWERS. Drawings by ARLETTE EDWARDS, text by PRINCESS FLAIS. By R. KAMERKA. (Closby Lockwood. 19/-) FLOWERS. Drawings by ARLETTE EDWARDs, text by PRINCESS BIBESCO. (Hyperion Press, Paris. 27/6.) ART PRICES CURRENT. Vol. XXIII. Season 1944-45, Parts A, B, C, D. (Art Trade Press. £7 7s.)

SALE ROOM PRICES

CHRISTIE'S (cont'd.): Pair mahogany Bonheur du jour, £385; Louis XVI library table, £420; Louis XVI upright secretaire, £325; and another with mirror panel, £693; Adam marquetry commode of semi-circular shape, £1,417; three panels of Brussels tapestry, bearing the mark and signature of the weaver, H. Reydams, £1,312; Flemish tapestry, XVIIth

June 5, 18 and 19, and 25 and 26. Pictures, Furniture and Porcelain, ROBINSON AND FOSTER: View in a Dutch Square, W. Koekkoek, £173; pair Venetian oval mirrors, £59; mahogany bureau, £48; eight ladder-back dining chairs, £69; Empire mahogany bedstead, £100; oak Welsh dresser, £46.

June 10 to 27. Furniture, China and Glass, KNIGHT, FRANK

manogany beostead, £100; oak weish dresser, £40.

June 10 to 27. Furniture, China and Glass, Knight, Frank

AND RUTLEY: Kingwood escritoire, £35; Dutch commode, £27;

wine cupboard, £22; Jacobean gate-leg table, £35; Georgian

walnut stool, £20; oak court cupboard, £32; Italian Renaissance

mirror, £15; clock in Dresden porcelain case, £13; XVIIIth

century bracket clock, McCabe, London, £21; Cromwellian oak century bracket clock, McCabe, London, £21; Cromwellian oak oval-top table, £25; walnut chest of drawers, £55; Georgian mahogany table, £32; mahogany octagonal wine cooler, £23; Chippendale mirror, £11; mahogany sofa table, £32; silver pannikin, 1710, £26; Georgian coffee pot, £48; George III plain salver, 1769, £13; four George III candlesticks, £90; court cupboard, £42; gate-leg table, £42; Queen Anne elbow winged chair, £90; Louis XV suite de salon, 13 pieces, £230; set six Hepplewhite chairs, £80; satimwood Pembroke table, £40; old English bracket clock, £20; pair Dresden china wall brackets, £32; set six Empire standard chairs, £46; Chippendale arm-chair, £50.

June 12. Porcelain, Furniture and Glass, Christie's: Famille rose deep plate, Yung Cheng, £94; the six following K'ang Hsi: set three famille verte vases and covers, £283; famille verte vase, 20 ins., £189; another 19\(\frac{1}{2}\) ins., £115; and one 21 ins., £82; figure of a kylin, £221; pair vases, baluster stem, £100; Rockingham dessert service, £94; pair chandeliers, six branches for six lights, £178; small grandmother clock, Joseph Knibb, £157; William and Mary longcase clock, Jos. Hutchin, London, £100; Chippendale armchair, £121; two more, fine pieces, £163 and £173; six mahogany armchairs, late XVIIIth century, £116;

£173; six mahogany armchairs, late XVIIIth century, £116; Queen Anne winged armchair, £115; Queen Anne walnut bureau, £357; Regency octagonal library table, £220; Chippendale mahogany cabinet, in the Gothic taste, £336; panel Flemish tapestry, 8 x 13 feet, £115.

June 13. Silver, CHRISTIE's: Pair circular salvers, with the arms of the Earl Winchelsea, £185; five-light candelabrum, £115; pair three-light candelabra, 1817, £290; pair two-handled soup tureens, Paul Storr, £190; four second course dishes, Andrew Foogelhery, 1774, £250; pair tyval meat dishes, George III, £140; tureens, Paul Storr, £190; four second course dishes, Andrew Fogelberg, 1774, £250; pair oval meat dishes, George III, £140; pair Queen Anne table candlesticks, Pierre Harache, £190; another pair, Joseph Bird, 1702, £185; six table candlesticks, 1699, £520; pair Charles II plain circular bowls and covers, £420; Charles II large circular dish, R S, £330; Charles II toilet mirror, £175; Charles II perfume burner, £75; pair three-light candelabra, £170; George II two-handled cup, Dublin, 1746, £105; George II circular dish, William Williamson, Dublin, 1728, £220; Queen Anne castor, David Villaume, £100; Queen Anne tazza, William Andrews, £140; Queen Anne tankard and cover, John Cory, £100; Charles I plain wine cup, Nathaniel Lock, £350; German silver-wilt tankard and cover, 1710, E.C.P. cover, John Cory, £100; Charles I plain wine cup, Nathaniel Lock, £250; German silver-gilt tankard and cover, 1710, E C P, £105; George II circular salver, John Tuite, 1730, £150; Queen Anne circular monteith, Richard Bayley, £140; pair William III candlesticks, Richard Syngin, £150; pair Wm. and Mary candlesticks, £260; George II salver, Augustin Courtauld, 1728, £480; William III cup and cover, Pierre Harache, £360; Norwegian large peg tankard and cover, Bergen, XVIIth century, £180; George II epergne, Eliza Godfrey, 1755, £310; circular salver, on four scroll feet, David Villaume, Junior, £180.

Tune 2, 2, 11 and 17. Porcelain. Pictures and Glass, etc.

on four scroll feet, David Villaume, Junior, £180.

June 2, 3, 11 and 17. Porcelain, Pictures and Glass, etc., PUTTICK & SIMPSON: Sheffield epergne, £60; pair George II table candlesticks, Caleb Hill, 1730, £75; George III tea and coffee service, square, T. Robins, £75; Directoire reeded gold oblong snuffbox, £48; Georgian bureau, £50; and a drum table, £70; Lady seated at a Spinning Wheel, Netscher, £135; Horses in a Landscape, Agasse, £145; Coaching Scene, Cooper-Henderson, £48; Sevres casket and cover, £42; Georgian sideboard, £42.

June 6. English and Continental Glass and Furniture, SOTHEBY'S: Large cut glass table service, £150; stippled wine

glass, Frans Greenwood, £74; cut glass chandelier, XIXth century, £55; pair Hepplewhite chairs, £105; Georgian bookcase, £80; Georgian breakfront bookcase, £300; eight Chippendale chairs, £320; seven Hepplewhite, £100; Georgian pedestal dining table, £140; serpentine commode in Chippendale Director style, £470; Chippendale kneehole desk, £380; mahogany rent table, £380; secretaire cabinet, £90; four Chippendale mahogany chairs, £140; Adam pedestal writing table, £320; another, Georgian, £260; pair Chippendale library elbow chairs, £380; English needlework settee, large size, £440; Robert Adam suite, settee and three armchairs, £700.

June 18 and 19. Furniture, Chinese Porcelain, CHRISTIE'S: Four K'ang Hsi large mugs, famille verte, £205; pair ewers modelled as hens, £178; man and woman, pair, riding horses,

Four K'ang Hsi large mugs, famille verte, £205; pair ewers modelled as hens, £178; man and woman, pair, riding horses, £294; figure of kylin, £115; seated figure of Kuan Yin, £120; and one of a sage, £115; Celadon vase, £126; pair pottery figures, £115; Hispano mauresque dish, £126; another one, £205; Queen Anne walnut bureau cabinet, £252; William and Mary marquetry chest, £136; seven Chippendale chairs, one arm, £273; Sheraton sideboard, £105; Sheraton sideboard, £100; Chippendale chest, £153; and a Sheraton one, £163.

June 20. Pictures, Christie's: Sir John Finch, Carlo Dolci,

£315; and one of Sir Thomas Baines by the same, £346; another portrait of Sir John Finch but by Samuel Van Hoogstraten, £420; The Marquis of Lansdowne, Gilbert Stuart, £210; The Nativity,

Florentine School, £315.

June 26. English and Continental silver, Sotheby's: Set of four candlesticks, Jas. Gould, 1738, £160; George III oval teatray, Thomas Hannam, £230; four vegetable dishes and covers, London, 1807, £215; George II teatray, Eliza Godfrey, £130; George II epergne, Benj. Godfrey, £260; Danish peg tankard, maker's mark, N E, £350; Queen Anne octagonal coffee pot, Anthony Nelme, £520; Commonwealth Caudle Cup, London, 1850, £500.

1659, £500. June 25. Silver, CHRISTIE's: Queen Anne chocolate pot,

I659, £500.

June 25. Silver, Christie's: Queen Anne chocolate pot, John Keigwin, £125; Charles porringer, W G, £115; pair Campana shaped wine coolers, John Bridge, 1823, £195; George II salver, Robert Abercromby, £300; ten George I rattailed dessert spoons, Philip Roker, £155; William and Mary circular dish, 1694, £180; Charles II two-handled porringer, Edward Mangy, Hull, £150; Charles II plain cylindrical tankard and cover, M G, £340; another, similar form but S R, £310; suite of six plain oval waiters, all by John Schofield, £190; pair George I double sauceboats, Benjamin Pyne, 1723, £750.

June 23. Fulford's Collection of Snuffboxes and Major Hanbury's Miniatures, Christie's: Etui, 1760, £179; Louis XV Vernis Martin Etui, £115; memorandum case believed to have been the property of Marie Antoinette, £142; Spanish gold reliquary of Baroque outline, mid-XVIIth century, £472; William IV snuffbox, Nathaniel Mills, Birmingham, £273; Irish gold one, Edward Murray, Dublin, £173; Russian one, St. Petersburg, 1800, £162; another Russian one, miniature in grisaille of Louis XVI, £157; also one designed by Carl Faberge, £336; Louis XV one, portrait of Empress Catherine II, £220; Louis XVI, Henry Clavel, 1780, £142; Louis XV gold snuffbox, deep oval form, by Jean Joseph Barriere, Paris, 1772, £525; another, Louis Ouizille, Paris, £441; circular one, Jean Georges, Paris, £168; large oval one, monogram C G on the reverse, £220; Louis XV one, wonderfully jewelled, £462; Louis XV mother-of-pearl, Paris, 1743, Louis Robin, fermier general, £294; Berlin gold snuffbox, wonderfully decorated, £819 (XVIIIth century); and another one, £546; gold oval, rim-engraved Don D'amitie A. de Correc, by Julien Joset, Paris, 1773, £504; a

Berlin gold snuffbox, wonderfully decorated, £819 (XVIIIth century); and another one, £546; gold oval, rim-engraved Don D'amitie A. de Correc, by Julien Joset, Paris, 1773, £504; a further one, in the manner of The Blarenberghe, £798; three French ones, £336, £294 and £367.

July 3. Porcelain and Works of Art, Christies: Satinwood bureau, cylinder front, £121; Louis XV parquetry commode, stamped L. Boudin, M. E., £378; mahogany dining table, £147; Georgian mahogany winged bookcase, £189.

July 4. Porcelain and Furniture, KNIGHT, FRANK AND RUTLEY: Cut glass chandelier, £38; pair torcheres, decorated busts of cherubs, £40; pair wall brackets in carved Florentine frame, £28; late XVIIIth century bookcase in two sections, £50; Louis XVI elbow chair from the Winslow Hall Collection, £18; walnut and marquetry bureau, with fall flap enclosing fitted £50; Louis AVI elbow chair from the winslow than Contection, £18; walnut and marquetry bureau, with fall flap enclosing fitted interior, £50; Georgian carved pine console table, £30; a figured walnut bureau, £100; set eight Chippendale chairs, six dining and two elbow, £180; Venetian commode, £30.

(To be continued)

CURRENT SHOWS AND COMMENTS BY PERSPEX

THE MIXED BUNCH

GROUP of small girls from the village in Buckinghamshire where at week-ends a perplexed Perspex refreshes soul and eyes by turning from the delineation of Nature in Art to Nature herself returned from a country walk the other day with mixed bunches of individual wild flowers. "We've found sixty-one kinds," they announced triumphantly. And so they had. Scabious and ragwort and tiny pimpernel, knapweed and centaury and camomile, and all the rest: strangely assorted, differing each from each so that only a botanist would have essayed to group them into families and species and all the other artificial relationships which arrogant man has imposed upon the artificial relationships which arrogant man has imposed upon the anarchic flowers of the field. Some were probably latecomers which should have blossomed in the last weeks of June; some were impatient forerunners of the autumn. Some may have escaped from carefully cultivated gardens and gone back to the wild in their own miraculous way. But there they were: a multitude,

infinite in their variety mise of variety, related by mysterious laws of growth; marvellously individual, wonderfully united. The mixed bunch.

a kind of tradition the phe-nomenon of the mixed bunch is apparent not only in the fields and hedgerows of the countryside at this season when summer slips over into autumn, but in the art galleries of town. The oneman shows of the fashionable season give place to the sixty-one, or maybe two - hundred - and - one man shows; and the be-wildered critic, with no careful scientific classification of families and species such as the bota-nist has, annotates catalogue best he can. 'Artists of Fame

With a certain envy for the critics of the far-off simple days of the late XIXth century I commenced my late summer pilgrimage at the Exhibition of the Foundation Pictures which Sir Henry Tate gave to the Tate Gallery. It was an excellent idea to let us see these again, even though your XXth century modernist might blush for the days when Waterhouse and Luke Fildes and Millais of the wrong period held his allegiance. Two Fildes and Millais of the wrong period held his allegiance. aspects of them struck me: one was the size of the canvases compared to those of the moderns, and the other was the industry displayed in covering every inch of them in carefully drawn, dramatically by the story interest.

Take Luke Fildes' "The Doctor," calculated to cause attacks

of angina beneath the mustard-yellow pullovers of Bloomsbury and Chelsea. Ouantitatively it consists of about twenty-five square feet of canvas whereas to-day's average picture measures
about three. In the

higher realms aesthetics, I know, there can be nothing quantitative. Better six inches of a Rembrandt etching than six yards of rubbish. Nevertheless any painter who has dared to try will know the difficulty of prepre-large venting a large canvas from being either an empty canvas or a confused one. One takes for instance large Graham known Sutherland showing at the Lefevre Gal-lery. "The Thorn Tree" is fifty by forty inches big work by contemporary standards. Anti - naturalistic and concentrating on conveying the essential thorniness the thorn, it comes near to suc-ceeding in its own highly individua-lised style, but the expanse of the background filled with a strong light blue



NEAR HINGHAM, NORFOLK By JOHN CROME From the Exhibition of Sir Henry Tate's Foundation Pictures at the Tate Gallery PERSPEX's choice for the Picture of the Month

'Artists of Fame and Promise'' says the Leicester, leaving the artists and the critics to decide, with what tearing or bolstering of reputations they may, which is which. "Summer Exhibition" states the Redfern with disarming simplicity, and proceeds to hang over eight hundred oils, water-colours, drawings and prints on the walls. "A Mixed Exhibition" announces the Da Vinci Gallery; "De Lumine et Colore" proclaim Gimpel Fils; while the Lefevre affect limits though there be none, by calling their exhibition "Sickert to Hodgkins." A moment's meditation upon that last title will reveal the critic's dilemma. The fact that Sickert was born in 1860 and died in 1942 set against the 1871-1947 of Frances Hodgkins indicates that these limits are not temporal; and a glance at their work shows no aesthetic 1871-1947 of Frances Hodgkins indicates that these limits are not temporal; and a glance at their work shows no aesthetic juxtaposition or opposition which could be assessed. Certainly none could be conceived which would enable us to place Graham Sutherland's "The Thorn Tree," John Armstrong's "Strawhead," Keith Vaughan's "The Bird's Nest," and Christopher Wood's "The River near Broadchalk" within its confines. One understands the mood of desperation which caused William Shakespeare to give plays those vague titles and sub-titles, As You Like It and Twelfth Night; or What You Will.

defeats it. It would be a much more successful picture if it were a smaller picture. I believe the same truth holds with regard to the much discussed recent works of Picasso : on the scale presented last year at South Kensington they showed as being empty for all their violence. Whereas the XIXth century men could play on an organ, our contemporaries tend to betray themselves if they essay more than a mouth-organ. Therefore three pictures by Paul Klee hung in the width of the doorway as one leaves the room of vast Victorians at the Tate have a curious kind of room of vast Victorians at the Tate have a curious kind of pippippippip note about them: the impertinence of a street urchin's cat-call after a performance of "Il Trovatore." This is without prejudice to any discussion upon the value of Verdi or the psychotherapy of self-expression in adolescents. It is only to indicate that there is something more than the available wall-space of a modern flat as compared with that of Sir Henry's old home at Streatham in this relative size of pictures of the two periods. The allied aspect of these Victorian pictures is their organisation and the care given to the landscapes, interiors, nature-studies and still-lifes which form the convincing settings to their dramatis personae. If Luke Fildes decides to place the sick child

on two chairs as a bed, to light the scene with a lamp, and to put on two chairs as a bet, to ight the scene with a tamp, and to put some bowls to fill a difficult space away to the right-hand side of his picture he paints chairs and lamp and bowls, child and doctor and lamplight remarkably well. The only thing wrong with them from our modern standpoint is that they are like life and not like paint; like nature and not shriekingly like design. In spite of which they are paint, and they are design, the better maybe for being subtle rather than blatant. Ars est celare artum. At least it used to be.

That other argument that these life-sized, life-like pictures serve art badly because our minds stop at their literary meaning and unchallenging surface may hold good. When Waterhouse paints "The Lady of Shalott" there may indeed be too much of what James Joyce wittingly calls smooth Lawn Tennyson about it; when Thomas Faed gives us the "Faults on Both Sides" imagination may become short-circuited to domestic discord, and the title might be interchangeable with Orchardson's "The First Cloud." But all this literalness applies to half the products of European painting from the time of Giotto onwards, so far as intention goes. It is for the trained artistic mind to see beyond it to the fundamental design and the composition, brushwork, and chiaroscuro which are the bases of the visual arts. I remember one of the which are the bases of the visual arts. I remember one of the Tate Gallery pictures which was a favourite of my nonage; "To-morrow will be Friday" it was called, and was by Walter Dendy Sadler. This picture of a number of fat monks fishing came to my mind when I saw Paul Klee's "They're Biting." The subject, you will note, is the same; but in the little Klee we concentrate on the angles and in the Sadler picture on the anglers. That is, unless we have been so well trained in appreciation of the visual arts that we can see beyond the mere subject in Sadler's picture to the painter's qualities, and analyse it as we would an Italian

master. At this date, alas, I fear it would not bear such scrutiny.

One work in Sir Henry's Foundation Collection thrilled me without any of the qualms which much talk "about it and about" has imposed upon all my art judgment. That was the magnificent John Crome, "Near Hingham, Norfolk." Here at least Truth and Art lay down together like the lion and the lamb of Messianic prophecy. Before it our doubts about Victorian story-telling were forgotten, and our fears of the modern were at rest. the sign-manual of a masterpiece that one does not defend it either in the name of the old or the new.

I have to confess that only once did I get that thrill in any other current exhibition although there was much shown which evoked pleasure. At the Leicester Gallery the first room of drawings pleasure. At the Leicester Gallery the first room of drawings and water-colours had some particularly charming work. It started with a fine flourish: a large Lurcat oil painting, an Orpen pastel and then a Skeaping animal study, a Sickert, Pascin, and a portrait of Courbet by Manet, followed by a sketch full of air and light, "Chichester Channel" by A. M. Hind.

It is when contemporary artists "of promise" are at their least ambitious that they succeed best. See them drawing or working in water-colour and the result is often eminently promising. But the full flight which will carry them from being "of promise" to

the full flight which will carry them from being "of promise" to "of fame" is another matter. So when we leave Orpen, Sickert, 'of fame" Pascin and Manet—so sure even at their slightest—we have a tantalizing feeling of achievement just around the corner. Actually as we turn just around the corner into the Reynolds Room we stop at Augustus John's "Pita" and at the "Head of a Peasant Boy" by Clausen, at two Sickerts and a J.-E. Blanche "La Plage, Dieppe." This mention of J.-E. Blanche takes one back to the Tate where among a few recent acquisitions showing in the Round Room are three works by this French master whose reputation is rising as we get more opportunities to see his work. One of these is also of "Dieppe Plage," and though the cloud mass makes it a little heavy it is a fine picture.

The impression left at the Leicester Galleries, as at the others

given over to these mixed exhibitions, was how little common purpose there seems to be among our contemporaries. punctilious drawing which a John Armstrong devotes to the wraith of a leaf with dew upon it, or in his new vein to the heads puppets which he exhibits both at the Leicester and at the Lefevre galleries, has nothing in common with the work of any other exhibitor. Nor has . . . but the list becomes too long. If to-day you like your mixed bunch you must like them for the sake of the mixture. If there be any unifying principle it is possibly a search for some sort of simplification of the multitudinous aspects of nature, and an attempt to eliminate unessentials or what the particular artist considers unessential. Whereupon one man's essentials become another man's anathema; and one wonders at what point, let us say, Lurcat, whose "Seashore" is No. 1 at the Leicester, touches Ivon Hitchins of "Tangled Pool No. 7." They might be depicting different planets.

of paint makes paint seem a different thing, another medium.

If pronounced individuality is, as some would tell us, the whole point of art there is a gain as well as a loss here. At the Leger Gallery there is another typical Ivon Hitchins, which might well be the same one as that at the Leicester. If one had them side by side there is probably a marked difference; and the artist who agonised to render his separate visions of "Tangled Pool No. 7" and "Tangled Pool No. Something Else" may rightly be furious that one does not carry his distinctions in the mind's eye, but merely tangles his Tangles and pools his Pools. But so it is; and if we feel in front of his pictures that we have been here before, the high gods must decide whether the artist or the critic is to blame.

The confetti of small pictures at the Redfern, each with its doubtless highly individualistic claim to the attention, left me a little overcome and dizzy. It is a complete anthology of what is happening in contemporary art, and as everything is happening one may be forgiven for a certain confusion. I promise myself one may be lorgiven for a certain contains. The former mose to return to the Exhibition in a more leisured mood to browse among these hundreds of paintings. The Redfern can always be among these hundreds of paintings. The Redfern can always be depended upon to yield a liberal education in contemporary art (a fact that is appreciated, I notice, by numbers of the art students in London who can usually be seen there); and on the occasion of these late summer Mixed Exhibitions there are few names of

note missing from the catalogue

More definitive is the Exhibition at the Da Vinci Gallery. It should be noted in passing that this is in aid of the Rehabilitation of Displaced Persons, a fact which indicates that this world of art is not always a fairy-tale land of ivory towers remote from the grimmer realities of contemporary Europe. There are comparatively few works, but among them several which stand out as first rate examples of the artists concerned. In particular there is a lovely Whistler "Nocturne in Blue," a small canvas with all the master's genius for creating a world with a minimum of effects. Dark blue of the night sky and dark blue of the waterways are flecked with the pinpoints of golden lights along the shore and by one vivid crimson touch of the danger light at the jetty head reflected in the still water. A lovely and evocative thing. Here at its best is the simplification down to essentials of which I have spoken; and in face of this work one realises how great is our debt to Whistler for teaching us that method. There are moments grimmer realities of contemporary Europe. debt to Whistler for teaching us that method. There are moments when one feels that if one could only possess one picture here would be the choice, and I experienced one of those moments in front of this lovely lyric thing. If I have not made it my picture of the month it is only because its beauty is impossible to reproduce. If I have not made it my picture

"Cumberland Market," and a satirical one of the Royal Academy, dedicated "to the dear and perpetual memory of the R.A." I liked, too, a landscape by Adrian Allinson, "Cirencester."

Before leaving the Da Vinci Gallery I saw some work of a

young Spanish artist who is to have a one-man show shortly. The name of Diaz Pardo is, so far, unknown in London, but I shall be surprised if his work does not cause something of a sensation. The one still-life at present on exhibition at the Gallery is an exhibitanting thing, with a surety of technique which is amazing for an artist still, I understand, only twenty-six years old.

amazing for an artist still, I understand, only twenty-six years old. The mixed by 'ch at the Lefevre Gallery is not inextricably mixed, although about thirty artists are responsible for the seventy-five pictures. My personal thrill came from a very quiet Harold Gilman, "French Interior," painted in 1907. It is rather badly placed beside two noisy works by S. J. Peploe and J. D. Fergusson, but it holds its own by the solid virtue of its design and painting. Soft grave sinks and browns bland in a harmony. and painting. Soft greys, pinks and browns blend in a harmony that has none of the startling green shadows of such later works by Gilman as the "Interior with Nude" in this exhibition; while the use of the lines of the curved chair-arms and the woodwork of old French bed build up a most satisfying composition into the old French bed build up a most satisfying composition into which the still figure of a woman merges with that feeling of absolute rightness. Another work in this exhibition which pleased me was the one by Christopher Wood, "The River near Broadchalk." I am not always a devotee of this painter: I do not enjoy his rather stunted figures as you have them in the "Cornish Fishermen" at the current Redfern show. This pure landscape, however, painted towards the end of Wood's all-too-short career, is a delightful thing.

So, as always with these mixed exhibitions, one chooses the pieces which have their pronounced appeal, as well as to make

pieces which have their pronounced appeal, as well as to make interesting comparisons, odious and polite. And if we are left feeling that contemporary art is rather bewildering in its infinite variety that, at least, is a quality it shares with nature.

CHINESE LACQUER

BY VICTOR RIENAECKER

HINESE lacquer is derived from the natural gum of the Ch'i shu tree (Rhus vernicifera), cultivated throughout Central and Southern China. The gum, which as a rule reaches the market in a dried form, is crushed and strained through cloth to refine it and then coloured to the various tints

ired. The chief colours are:—
Chu ch'i, a scarlet, derived from cinnabar (sulphide of

mercury).

Chao ch'i, a yellow, derived from gamboge, used as a medium for metallic gold in imitation of avanturine and other grounds.

Hua chin ch'i, yellow, called "painters' golden lacquer," of amber tone, used chiefly with palette colours, owes its tint to the addition of pig's-gall and vegetable oil.

Chin se, a golden yellow, made with powdered gold, or its

brass substitute.

Li se, a brown, derived from cinnabar and iron sulphide mixed.

Yin se, a silvery white, made with silver dust.

Meyer says of cinnabar that it is "the basis of all the magic compounds prepared by the Taoist doctors," and plays a large part in Taoist alchemy. Edward F. Strange suggests that on this account one may perhaps recognise an abstruse symbolism in the favour given by the Chinese to lacquer of this colour.

There are roughly three lacquer work processes. The first is the preparation and colouration of the lacquer; the second is its application by spatula and brush in successive layers (never less than three, and often as many as eighteen or more), allowing each layer to dry before the next is applied; and the third is each layer to dry before the next is applied; and the third is the decoration of the lacquered surface with designs, either painted with the brush or worked in sensible relief with the addition of other materials, such as shell, jade, amber, malachite, etc.; or carved with the knife when the lacquer surface is quite cold and hard. The inner layer of the haliotis shell furnishes mother-



LACQUER BOWL from Lak Lang, Korea. Han Dynasty. By courtesy of The Cresset Press

Hei ch'i, a black, derived from iron sulphate, usually in the form of iron filings in acid. There are many varieties of black, prepared by adding iron sulphate mixed with vinegar. Some blacks are made from different kinds of charcoal, animal and vegetable.



CIRCULAR PLAQUE framed as a table screen in carved red lacquer cut through to black and yellow. Diameter 8½ ins. Ming Dynasty. By courtesy of the Victoria and Albert Museum

EWER for ceremonial use in black lacquer on pewter, encrusted with shell, ivory, etc. Height 14 ins. Width 7 ins. Ming Dynasty. Panels restored in Ch'ien Lung period.

By courtesy of the Victoria and Albert Museum





A PAIR OF CUPS and a Bowl of carved lacquer in layers of black and red, in the style called guri by the Japanese. The Cups: Height 3\(\frac{1}{4}\) ins., Ming Dynasty. The Bowl: Height 3\(\frac{1}{4}\) ins., Ch'ing Dynasty. By courtesy of the Victoria and Albert Museum

of-pearl for iridescent effects and for flecks of glistening dust; gold and graded gold alloys, silver, and tinfoil, are also among the materials commonly used for flat or incrusted work. Wood, well seasoned and prepared, is the usual basis of lacquered objects;

but almost any material can and has been lacquered by the Chinese.

The so-called "Coromandel" lacquer probably was first
produced in the latter years of the Ming Dynasty. It is said
to have been made chiefly in the Province of Honan and from

among the subjects of the decoration. The flowers of the twelve months of the twelve-fold Coromandel screen in the Victoria and Albert Museum (No. 163—1889) are:—

January .. Prunus .. Mei hua

January . Prunus . Mei hua
February . Peach . T'ao hua
March . Tree Peony . Mu tan
April . Cherry . Ying t'ao
May . Magnolia . Yü lan







BOWL of woven bamboo with central panel in flat lacquer of gold, red, green, slate blue on rich crimson ground. Height 5½ ins. Diameter II½ ins. Ming Dynasty. By courtesy of Messrs. Spink & Son Ltd.

BOX AND COVER, peach shaped, in carved red lacquer, encrusted with jade, lapis lazuli, etc. Height 7 ins. Width 15 ins. Length 14½ ins. Ch'ing Dynasty. By courtesy of the Victoria and Albert Museum

GARDEN BOX SEAT in carved red and green lacquer on buff ground. Height 18 ins. 15½ ins. square. Ch'ing Dynasty. By courtesy of Messrs. Spink & Son Ltd.

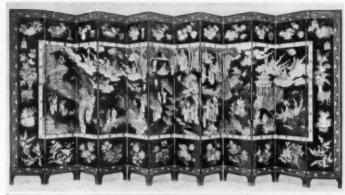
thence shipped in Chinese boats to the ports on the Coromandel coast. Coromandel lacquer is on a basis of wood covered with a lacquer composition into which the design is boldly carved in intaglio; the portions hollowed out being then coloured or gilded. This work, which is of superb decorative effect in its best forms, was one of the earliest types of Chinese lacquer to attract the attention and incite the emulation of Western nations. It was imitated in England before the end of the XVIIth century (John Stalker gives recipes for its counterfeiting in A Treatise of Japanning and Varnishing, Oxford, 1688). Coromandel lacquer generally consists of twelve-fold screens, often with floral motifs symbolizing the twelve months of the year

Tune Pomegranate Shih liu Lien hua July Lotus August Hai t'ang September October Mallow Ch'in k'uei Chrysanthemum Chü hua Chih hua Ying su November Gardenia December . Poppy . Ying su

The drying and hardening of lacquer seems to involve a

The drying and hardening of lacquer seems to involve a contradiction in terms, for the process is expedited and perfected by the presence of moisture; so that one may say with truth that lacquer dries best in a humid atmosphere. A Ming Dynasty manuscript on *The Art of Lacquering* (Hsui-shih-lu), written

CHINESE LACQUER





China goes back to the legendary period of the history of the country. A manuscript copy of the Hsiu-shih-lu in the Imperial Library at Tokyo (but destroyed in the disastrous fire following the great earthquake of 1926) was known to Professor Imaizumi Yusaku, the Japanese expert of the Imperial Museum. This manuscript was written by Seito Yomei between 1621 and 1628, and is no doubt based upon tradition, but nevertheless not to be disregarded for that reason. It states that the first use of lacquer was for writing on bamboo slips, the most ancient form of the book. According to Dr. Stephen W. Bushell, Confucius, in the classical annals known as the Shu Chêng, in the classical annals known as the Shu Chêng, records that the fifth of the early Five Sovereigns of Chinese history, the Emperor Shun (2255 B.C.), was the first to make use of black lacquer utensils. His successor of the Hsia Dynasty, the Great Yü (2205 B.C.), who cast the famous nine bronze tripods carved with maps and figures, which, after two thousand years, were lost in 333 B.C., is said to have employed lacquered vessels for ceremonial purposes. These were black outside and red within and with pictorial designs. During his reign it appears lacquer was accepted as payment of taxes: a practice also found in the as payment of taxes; a practice also found in the earliest (but much later) history of the industry

in Japan.

During the Han Dynasty (206 B.C.-A.D. 25)
the use of lacquer seems to have been considerably
that the central gate of extended. It is believed that the central gate of one of the Empresses was lacquered red, and also that the material began to be used for the paraphernalia of funerals. A Japanese archaeologist,

> (Top left) TWELVE-FOLD SCREEN in "Coromandel" lacquer. Height 8 ft. 2½ ins. Width 19 ft. 3 ins. Ch'ing Dynasty. By courtesy of the Victoria and Albert Museum

> (Left) Panel, the Taoist Paradise, in carved red lacquer, encrusted with jade, malachite and imitation lapis lazuli. Height 2 ft. 6\(\frac{1}{2}\) ins. Width 3 ft. 7 ins. Ch'ing Dynasty. By courtesy of the Victoria and Albert Museum

during the reign of the Emperor T'ien Ch'i (A.D. 1621-1628), states that the Chinese use a "cave" in the ground and place the objects therein at night so as to get the benefit of the cool, damp air. In this atmosphere get the benefit of the cool, damp air. In this atmosphere the lacquer acquires a degree of hardness that allows it to be polished with whetstone, bone dust, etc.; to be engraved with lines having the clear precision of copper engraving; or to be carved like ivory or box-wood. It can, moreover, be given a polish which in brilliance is not inferior to that of glazed porcelain or

enamel.

Lacquer work ranks among the oldest of the arts of China. During the Chou Dynasty (1122-255 B.C.) it seems to have been used for the decoration of carriages and harness, under official regulations, and ornamented with designs of animal forms. Bows and arrows were also adorned with lacquer as well as ceremonial utensils. At this time, gold and colours came into use as well as carved lacquer; and the material is stated to have been put to a variety of other purposes and already much valued for its hardness and the brilliance of its polish.

According to native sources, the use of lacquer in

According to native sources, the use of lacquer in

THRONE of the Emperor Ch'ien Lung, in carved red lacquer, cut through to inner layers of light and dark olive green, brown and yellow. Height 3 ft. 11 ins. Width 4 ft. 1½ ins. Depth 3 ft. Ch'ing Dynasty. By courtesy of the Victoria and Albert Museum





STAND for crystal ball in carved red lacquer on basis of wood. Height 18 ins. Diameter 6 ins. Ch'ing Dynasty. By courtesy of Messrs. Spink & Son Ltd.; and Vase in lacquer burgautée of green and reddish purple, black lacquer ground, on porcelain. Height 12½ ins. Ch'ing Dynasty. Collection W. Reynold Ch'ing Dynasty.
Stephens



Ryuzo Torii, in the course of excavations of the shell-mounds near Port Arthur, found, in 1910, remains of pot covers of paper lacquered red which he thinks may definitely be attributed to

the Han Dynasty.

It was during the Sung Dynasty (A.D. 960-1127) that the art of lacquering became fully developed and modern methods practised. The industry was then organised as a separate craft and the names of a few individual artists were first recorded. Dr. Percival Yetts has indicated an interesting use of lacquer as a protective covering of Sung bronzes. Under the Yüan Dynasty (A.D. 1206-1368), at Hsi-t'ang Yang-hui, in the Prefecture of Chia-hsing, Chang Ch'eng and Yang Mao gained a great reputation for their carved works in red lacquer (t'i hung). In the tion for their carved works in red lacquer (t'i hung). In the beginning of the dynasty (a.D. 1280) an artist named P'eng Chün-pao, who lived at Hsi-t'ang, gained a reputation for his paintings in gold on lacquer (ch'iang chin) and his landscape and figure scenes, pavilions and temples, flower sprays and trees, animals and birds. Lacquer, inlaid with mother-of-pearl, was the speciality of the Province of Kiangsi, being made at Lu-ling

Hsien, in the Prefecture of Chi-an Fu.

We have no exact early records of the origin of lacquer, nor We have no exact early records of the origin of lacquer, nor the steps of its development from being a mere preservative coating for woodwork to its ultimate employment as decoration of the highest order. Lacquer is referred to in the beginning of Book VIII, under the heading Ku ch'i ch'i lun (description of Ancient Lacquer work), in the learned work in thirteen books on literary and artistic antiquities entitled Ko ku yao lun, by Tsao Ch'ao, published in the reign of the Emperor Hung Wu, the founder of the Ming Dynasty (A.D. 1368-1644) in the year 1387. From Tsao Ch'ao's description of the various types of lacquer work we know that they can be traced as far back at least as the Xth century A.D. and that the chief centre of its manufacture at that time was Chia-hsing Fu, an important city situated about halfway between Hangchou, the capital of the Southern Sung, the Kingsai of Marco Polo, and Soochou, which place also became later celebrated for its lacquer productions. place also became later celebrated for its lacquer productions. The Arabian traveller, Ibu Batuta, who visited Canton about the year 1345, mentions the lacquer made there in his time. He admires its lightness, brilliance, and solidity, and tells us that it was then already being exported in large quantities to India and Persia. A few notes on lacquer craft during the Ming Dynasty, which succeeded the Yuan in 1368, occurs in the Ch'ing pits' ang (collection of Artistic Rarities). This is a little work by ts'ang (collection of Artistic Rarities). This is a little work by Chang Ying-wên, in two fasciculi, on antiques, pictures, brocaded silks, ancient bronzes, porcelain, lacquer, seals, jewels, and other objets d'art, and was published by the author's son, Chang Ch'ien-tê, who wrote the preface which is dated 1595. There is a notice in the second part of this book of a loan exhibition, called Ch'ing Wan Hui (Exhibition of Art Treasures) which was held in the Province of Kiangsu in the spring of 1570, the objects being contributed for the purpose from the collections of four of the principal families of the Province. Chinese accounts of the lacquer industry during the Ming Dynasty have at least the virtue of having been written by contemporary historians. Who record. of having been written by contemporary historians, who record, among other facts, the making of imitations of earlier types which require great care to distinguish.

The second Ch'ing Dynasty Emperor, K'ang Hsi (A.D. 1662-1723), established in 1680 within the precincts of the palace at Peking upwards of twenty-seven workshops for the cultivation of various handicrafts in connection with the Kung Pu, or Board of Works. Among these was one devoted to lacquer. The Emperor Ch'ien Lung (A.D. 1736-1796) was a great admirer of carved lacquer; and, under his auspices, the Imperial factory produced large quantities of furniture, including screens, thrones and chairs of state. In A.D. 1766 the Emperor had a number of lacquer panels made illustrating battle scenes to commemorate the victories of his generals in Eastern Turkestan to which he added poems written by, or for, him. Due to his enthusiasm, lacquer work attained its highest technical excellence; although the breadth of design and imaginative qualities of the earlier work now gave way to a more stereotyped formalism. After his death, the art of lacquer, in common with other Chinese handicrafts, rapidly declined. The Imperial factories "were closed one by one, and what remained of the buildings was burned down in 1869."

TRAYS of Foo-chow lacquer in delicately-shaded green and brown, powdered with gold and silver dust. Mid-XIXth century. Collection Mrs. Cooper in Victoria and Albert Museum

THE COURTAULD COLLECTION

BY HORACE SHIPP

VERY collection is a confession. It inevitably becomes a revelation of preferences like those slightly terrifying autograph books of the Victorian young ladies which demanded not only an autograph and some harmless quotation but enquired: "What is your favourite flower, poem and colour?" True, some collections are so heterogeneous that one learns nothing of the personal taste or preferences of the collector other than that he is interested in old silver or snuff boxes, china, pictures or what-you-will. This is particularly the case with some collections of and appreciation has its own virtues. Often, too, the situation is complicated by the fact that part of a collection is inherited, and it represents therefore the coming together of several enthusiasms. But I confess that for me there is a great attraction in noting a colthat for me there is a great attraction in noting a col-lection of fine pictures which reveal immediately the impact of one mind with certain definite preferences— the evidence that somebody has not asked for pictures but for XVIIth century Dutch, early Italians, or late School of Paris, as we are bidden by their advertisers not to ask for brandy but for R.G.C., nor for bread but for Hovis.

God gave all men all earth to love But since man's heart is small . .

we might paraphrase Kipling.

It is this intensely personal quality which attracts me first of all in the collection of pictures made by Samuel Courtauld and his wife between the years 1914 That collection is unique in its concentration upon the Impressionists and Post-Impressionists who at the beginning of the period had only just begun who at the beginning of the period had only just begun to receive their meed of acclaim as the result of the Post-Impressionist Exhibitions at the Grafton Galleries in 1910 and 1913. It is superb in that the individual pictures are each a supreme example of the work of these masters, many of them being examples which the passage of the years has shown to be of the standard we expect to find only in great rational collections. Maner's passage of the years has shown to be of the standard we expect to find only in great national collections. Manet's "Bar aux Folies-Bergères" or his "Le Déjeuner sur l'Herbe"; Renoir's "La Loge"; Degas' "Deux Danseuses"; Monet's "Antibes" landscape; Cezanne's "Le Lac d'Annecy" or his "La Montagne Sainte Victoire"; Gauguin's "Te Rerioa": the parade of masterpieces goes on and on in unbelievable richness. The fact that almost one-third of these pictures were chosen for exhibition in the great French Art Exhibition at Burlington House in 1032 is the measure of their at Burlington House in 1932 is the measure of their

In the third place this collection is supremely valuable because it enables one to study this whole period of French painting and to watch the budding and unfolding of the Impressionist vision and its strange fruiting in Post-Impressionism in a series of nearly sixty pictures stretching from the precursors Corot and

Daumier to the earlier Picasso and Modigliani.

One other thing is of enormous importance alike to the student and the lover of art. By the generosity of the collector, his old home in Portman Square has become the Courtauld Institute of Fine Arts, the dynamic centre for the study of paintings in this country, and many of these magnificent paintings can be seen there. Further than that, Mr. Courtauld made a gift to the Tate Gallery establishing a fund from which more pictures of this kind have been bought—including such a monumental masterpiece as Seurat's "La Baignade"—so that the range of his specifically personal collection was extended by examples which complete the story of this period of French art. These Courtauld Fund works at the Tate were chosen by a small committee on which the donor himself served, so that they may be regarded as an expansion of the original collection, from the point of view of the student.

It is with the original collection, however, that these notes

It is with the original collection, however, that these notes deal, for the wealth of that collection is sufficient. Many of the pictures are still in Home House, Portman Square, the head-quarters of the Courtauld Institute; others are at Mr. Courtauld's



DAUMIER. "DON QUICHOTTE ET SANCHO PANZA"

new home; and some are on loan, as, for instance, Degas' pastel study of "Miss Lola" which is at the Tate Gallery with the finished oil painting of the subject later acquired by the Courtauld Fund. About eight of the most important pictures are on permanent loan to the National Gallery.

It is of the very essence of all modern painting that however.

much one artist shares his theories with another, or even definitely derives them from some elder master, we cannot think of them as a "school" with the featureless anonymity we might use in grouping, say, the Milanese painters as the "school of Leonardo." Modern painters are tremendously individual. Even when they do accept approximately the same theory of the function of art do accept approximately the same theory of the function of art and the method of fulfilling it—as Sisley and Monet do—yet the work remains distinct. Indeed, the characteristic which came to Western European painting as a dangerous enrichment from the period (approximately of fifty years) covered by this collection is precisely this one of anarchy: the right of every individual artist to be absolutely himself in his choice of subject matter and of technique. Not the least fascinating study which can be made in the presence of these pictures is that of the diversity in unity of the Impressionist and Post-Impressionist painters: what they derive from each other, what they gain or lose by their reaction from each other. Here we can watch Cezanne being Cezannesque because he was consciously rescuing the form in painting, while every stroke of his brush confesses a debt to the

very Impressionism from which he was in revolt. Or we can see Seurat trying to build a house of solid form on a foundation of shifting sunbeams. The evidence of Gauguin's divided of shifting sunbeams. The evidence of Gauguin's divided allegiance cannot so well be studied here, for the one picture of the Breton period shows his work when he has already parted from Impressionism, and the other two works are masterpieces of the Tahiti painting. The main line of his evolution from Impressionism which preceded these stages can be best studied in the fine Copenhagen collection.

At whichever artist we look, however, this whole period seethes with vitality. Two early pictures in the collection stand, as it were, at the beginning of all this aesthetic ferment. One is a lyrically lovely Corot, "Cours d'eau sous les Arbres"; the other is the Daumier, "Don Quichotte et Sancho Panza." Let us not mistake. These masters, these pictures are not the seeds from which Impressionism and Post-Impressionism came, but they themthough each of these men would bring their own preoccupations of manner and matter and their emotional attitudes to bear.

Here, in these two canvases, therefore, the whole movement

is predicted.

It was one step from this to Manet: a long step but essentially It was one step from this to Manet: a long step but essentially one along the same road. This may best be seen in the lesser works of this great master rather than in the Courtauld collection which contains four pictures by Manet, each one a masterpiece. Foremost stands the "Bar aux Folies-Bergères," in my judgment his supreme picture and a magnificent example of French painting. Surely this is one of the great pictures of the modern world. With it is a version of "Déjeuner sur l'Herbe," the other copy of which is one of the treasures of the Louvre; the purely Impressionist "Argenteuil," and the "Paveurs de la Rue de Berne."

The four pictures touch the whole gamut of Manet's art.



"BAR AUX FOLIES-BERGERES" MANET.

selves spring from those seeds long before the growth of the plant we know. Corot began as a classical painter, but when he created this picture towards 1850 he had found at last the thing he personally wished to say in art, the quietude of still trees and diffused light upon water. It was nature as the eye of a painter-poet saw it. The preordained organisation of the parts of a picture in symmetrical balance is subordinated to the truth of the immediate vision, and that vision depends upon a thrilling chance effect of light, in this instance striking across the surface of the water and dramatically illuminating one group of

slim tree-trunks against the surrounding shadows of the woods.

The Daumier adumbrates the other preoccupation of these French painters, the simplification of form. of basic shape, carried out against an almost featureless back-ground, the picture tells its story absolutely without detail. The romance of the subject freed it from the old realism but Daumier's manner of painting was the main release. This is Impressionism in the making, and Post-Impressionism too. A step from this takes us to Manet, ultimately to Gauguin, to Matisse, to Rouault,

"Le déjeuner sur l'Herbe," painted when he was a young man of thirty, links him with the rebellion in the name of Realism started by Courbet. The picture is fascinating historically inasmuch as that here we have one hand stretched to the past, the other to the future. It was painted in the early 'sixties and it was not until 1870 that he gave us that family group of the de Nittis in their garden which was the first pleinair painting, and thereby a revolutionary thing. "Le déjeuner," for all its beauty of focus and organisation, feels wrong to our modern eyes because the form of the nude girl is harsh, and that harshness comes because the painting belongs to the studio and not to the open-air in which it purports to be. A decade later Manet would have known from his own revolutionary practice that the broken sunlight, the reflected illumination from the green trees and the grass would have merged the figure with its environment. The distant figure of the woman by the water is more true in this respect.

The two purely Impressionist pictures follow: the "Argenteuil" painted in '74, a lovely thing full of that sunlight reflected

THE COURTAULD COLLECTION

from water beloved by the Impressionists, and "Les Paveurs" which Manet painted from his window in 1878.

And finally the great "Bar aux Folies-Bergères," painted in 1882, the year before his death.

This picture is the epitome of the French painting of its period, perhaps one can say of all later French painting. In pursuance of the fundamentally democratic quality which increasingly dominated that national art, the acceptance of subjects unimportant in themselves taken from the ordinary doings and milieu of everyday life, the Impressionists had already led art into the cafés, the music halls, the theatres, and all other venues of the communal life of the bourgeoisie.

"It is an absurdity for painters to trot out subjects in which they have no real interest and which are appropriate to a time and place remote from our own."

implied space in front of his canvas, as his early master Velasquez had delighted in doing.

It is a conscious tour de force, and the whole picture is so full of lovely passages of painting that it places Manet at the forefront of the Impressionists, a position which was ungrudgingly accorded him by these contemporaries at the time when he was painting this picture. In face of it we forgive Manet all his lapses, all

this picture. In face of it we forgive Manet all his lapses, all the moments when he was not so careful an artist as this picture shows him to be. It is not the least part of our debt to Mr. Courtauld that we are able to have this great work in London. After the Manet, Degas. If they are not so much in the grand manner they have that immediacy and intimacy which was Degas' contribution to Impressionism and the art of his time. Only one of them, the silhouette portrait, "Femme à la Fenètre," is still or posed; the other four have the swift movement we



MANET. "LE DEJEUNER SUR L'HERBE"

That had been Courbet's faith, and Manet accepted it wholly in Inat nad deen Courber's faith, and Manet accepted it wholly in this final period. It was not insignificant that Zola was among the brilliant group who regularly gathered in his studio in the Rue Guyot during that last decade. This whole movement of art out of the studio to any place where paintable things offered an exciting subject was really a daring extension of the pleinair doctrine: its application to the effects of artificial light.

In "The Bar" it were as if Manet had set himself the task of

creating the utmost difficulties and solving them in the terms of

this new realism.

"The most important person in any picture is the light."

That was his most famous mot. Here in this one picture is light from a hundred sources, reflected from a hundred more. Under that illumination outlines disappear, everything becomes subtle and interrelated, colour does strange and fascinating things: the cities head the becomes horken purple, the bottles of wine girl's black bodice becomes broken purple, the bottles of wine take on fantastic colours. Manet revealed it all, and in the vast mirror behind he reflected the complicated scene which lay in the expect of Degas, and they are all expressed in that criss-cross of

angular rhythms which so admirably conveys movement.

"Deux Danseuses sur la Scène" is one of the best known of the ballet pictures. The instantaneous pose is seen from some high angle above the stage which gives space and accentuates this quality of angularity as the floor area comes against the wings. The angle, too, gives a certain ungainliness to the pose of the second figure, that "pointe de laideur sans laquelle point de salut" of which Degas himself once wrote as part of his aesthetic creed. In these days of the cinema we are so used to angle-shots that they tend to become a vulgar trick; but Degas uses them as an Perhaps he found this method of viewing his subject in the Japanese prints he loved so much, perhaps from the actual snapshots which were enjoying their first vogue in his time. It is remarkable that of these four pictures three have this feeling of being taken from some angle high above the subject, and the last the study for "Miss Lola" is made from below.



RENOIR. "LA LOGE"



DEGAS. PASTEL, "APRÈS LE BAIN"

by being drawn up to the roof of the Circus Fernando by her teeth, may well give us pause. The subject is astonishing in its basic vulgarity, but in Degas' hands, whether we are looking at this pastel study or at the oil painting which was purchased by the Courtauld Fund for the Tate Gallery, there is beauty and delight, a rhythmic arrangement of the lines of girders of roof and walls with the girl's suspended body, a harmony of gold against the gold of her limbs and the lilac of her costume.

One other of these Degas pictures, the pastel, "Après le Bain," is typical of a number of brilliant studies of this kind of subject in this manner made by Degas. The surprise is that it belongs to 1886.

With the three works by Monet we return to absolute masterpieces. The "Seine a Argenteuil" painted in 1873 when he was 33; "Azalées" at 40; and the "Antibes" landscape at the height of his powers when he was 48. The "Seine" and "Antibes" give us an interesting comparison. The first, created in the first flush of his faith in Impressionism when he returned from that stay in England which had shown him Turner, is nevertheless a landscape composed with something of classic balance: the eye

landscape composed with something of classic balance: the eye is focused on the buildings on the far bank by the massive trees and shadowed water of the foreground. "Antibes" is pure light and shimmer. The great tree thrown across the foreground is a decorative motif purely Japanese, an emphasis on the radiance of the scene. Here in the South, Monet had found the sun. This picture is the touchstone of one's love for Impressionism. "I want to paint as a bird sings": this lovely thing is the expression of that self-imposed ideal.

The other artist in this collection whose work comes under the Impressionist title is Renoir, although he himself was at once so individual and so eclectic a painter that he would not have claimed any title. His Dionysian vision saw in the luminosity of the new men an opportunity to give added sensuousness to his female forms. If I confess, I do not personally like the typical Renoir. The roundness of his forms, the warmth of his blond colouring is too cloying for my Puritan taste. Against this personal judgment I gladly set the evidence of the pictures in the Courtauld Collection, especially "La Loge" and the "Printemps" landscape. Neither of these pictures has Renoir's characteristic colour nor theme, both are silver rather than gold. To say you like them more than anything else he did is to say that you dislike Renoir. The conscious design of "La Loge," built up on the black and white of the man's clothes and the woman's striped dress, reveals a different Renoir, one who was eventually seduced from such intellectualism by the appeal of the senses. The "Printemps" shows what Renoir might have done as a landscape artist using the pure Impressionist technique to the end for which it was best suited; the meadow of flowers blazes with light. "La Yole," too, is a typical Impressionist river scene, while "Place Pigalle" is a moment of swift vision such as Degas had.

But the blonde ladies won; and in the year before his death he painted the "Femme à sa Toilette." His own hands may have become crippled in those later years, but in this picture at least there is mastery of drawing and design and that pagan riot of colour we associate with the name of Renoir.

or colour we associate with the name of Renoir.

Mr. Courtauld himself makes a very fascinating comment on the art of Renoir. After saying how highly he rates his work, he goes on to say, "But only in his first period: until about 1880."
To him, this, rather than the prolific final period, is "typical" Renoir. "Then there was delicate cool colour, tender and subtle surfaces, and solidity beneath." He deprecates the idea that Renoir's fame should rest (as it tends to) upon that final period. With subtle insight Mr. Courtauld goes on to argue that in those early works Renoir was responding emotionally to the simple appeal of virginity, and that the coarse hot pink nudes of the later time were, in fact, created to gratify some intellectual concept.

Let me confess that possibly Mr. Courtauld's judgment "cries i' the top of mine" in that my lack of enjoyment of the artist's later work has caused me not to analyse so clearly as he has done the whole output. I only knew how profoundly I shared his love for the particular pictures of his choice.

Manet, Monet, Degas, Renoir: the great names of Impressionism are thus represented by great and lovely works; and if this very loveliness contained within itself the seeds of its own death, it had too the promise of resurrection in that Post-Impressionism in which the Courtauld Collection is equally rich, of Cezanne, Van Gogh, Gauguin, Seurat, on to the early Picasso, to whom we will return.

BRISTOL VASES: An Important Unrecorded Series

BY F. SEVERNE MACKENNA

HERE can be no two opinions concerning the importance of the fine vases made at Bristol by Richard Champion, and the majority of collectors

realise the great rarity of these pieces.

In the preface to the original Trapnell Catalogue, published in 1905, Dr. Oxford wrote: "Vases were the largest and most important pieces made at the Bristol factory. They are hexagonal in shape, about 12 inches in height, and most beautifully decorated. John Britain, enumerated seventeen from sources personally known.

By a curious coincidence, during the short time which elapsed between the arrival of my advance copy of the book and its publication in July, 1947, my attention was drawn to the existence of no fewer than six Bristol vases in the possession of Mrs. Aymer Whitworth at Woollas Hall. It would scarcely be an exaggeration to refer to them as a "hoard," so surprising and incredible is the occurrence. Only on personal inspection could I believe



Fig. I. GARNITURE OF HEXAGONAL VASES with two panels in blue camaieu and four in polychrome. No marks. Ht.: 12.25 and 15.5 inches.

In Mrs. Aymer Whitworth's possession

Champion's foreman, in his evidence before the House of Commons, said 'that he had not seen any Dresden ornamental china equal to the Vases produced to your Committee.' Many of them are now in the possession of different members of the Fry family, Mr. Joseph Fry having received them at the closing of the factory.

Owen devotes considerable attention to Bristol vases and gives a tantalising description of the Fry specimens, of which there were two series; many of us have wished

that their exact numbers had been recorded.

Writing in 1928, Hurlbutt stated (Bristol Porcelain, p. 95): "There seem to be about a dozen of these hexagonal vases surviving . . . ", but I know that he had reason to modify this conservative estimate in later

In my own book, Champion's Bristol Porcelain, I stated my belief that this was much too low a figure and

my information correct, but a glance sufficed to confirm their authenticity. Mrs. Whitworth has most willingly agreed to allow me to announce the existence of this totally unsuspected and important addition to the corpus of Bristol porcelain, and although it is a matter of regret that their discovery did not come in time to enable me to include them in my book, I realised at once that fellow-collectors would welcome the information.

The general effect of the vases will be seen from the two illustrations. They comprise a garniture of three, a pair and a single specimen, and although conforming to two different styles, their decoration is identical throughout and is obviously the work of the same artist.

The garniture, shown in Fig. I, is the most important portion, for so far as I know there is no recorded instance of a complete set of this type, although individual members are to be found in the literature and in collections.

All three are of hexagonal shape, with elaborate piercing on the upper portion, and in the case of the centre vase, also on the cover. The latter is surmounted somewhat unhappily by a small plant-pot containing flowers and foliage. The decoration of all six vases consists of tall trees growing in a verdant landscape with a distant view of mountains. On each vase two of these panels, on opposite sides, are in bright blue camaieu with the sole exception of the mountains, which are a blue-green; the remaining four panels on each vase are in polychrome but of a restricted range using greens, browns and blues. The angles between the panels are ornamented with a gold meander and there is elaborate and fine gilding on

I think there is no doubt that the two outer specimens are of earlier make than the centre one; probably they remained undecorated for a time and all were then done together. In fact I believe them to be of Cookworthy's Bristol manufacture and the single one to be of Champion's. The pair are exactly comparable to my blueground Cookworthy vase, shown in colour on pl. 5 of my Cookworthy's Plymouth and Bristol Porcelain, even to the occurrence of the distortion, although this defect is much less in my vase. The average height of these three vases is 12 inches. The decoration is exactly like that on the garniture, each having two blue camaieu panels and four polychrome. None is marked.



Fig. II. A PAIR OF HEXAGONAL VASES AND ONE SINGLE SPECIMEN, each with two panels in blue camaieu and four in polychrome. No marks. Ht.: c. 12 inches.

In Mrs. Aymer Whitworth's possession

the shoulders and round the pierced design, which has in addition small yellow and blue flowers at the articulations. The outer vases are 12.25 inches high and the centre one 15.5 inches. None is marked. The potting is perfect and the pieces are remarkably light in weight. The whole effect, with the exception of the flower-pot finial, is of very great artistic merit.

The pair, which are the two outer specimens in Fig. II, are of very similar form but without the piercing which occurs in the garniture. The single specimen differs only slightly in shape, but there is a great divergence in the paste and potting. The pair are very light in weight and are badly twisted in the firing, especially in the region of the rims. The single specimen, on the other hand, is of much heavier, more vitrified, paste, and is perfectly shaped. Although the decoration, with the exception of the gilding, is precisely the same in each,

On recovering from the effects of seeing such an array of unrecorded vases, one of my first cares was to try to discover something of their history, but although Mrs. Whitworth was able to refer them back almost to the time of their manufacture, it proved impossible to discover any reason for their coming into the possession of her ancestors; such questions as Quaker connections were enquired into without result. It seems that the series, although undoubtedly originally in one ownership, became divided by inheritance and were later reunited by the same circumstance to form now an unexampled range, calculated to arouse feelings of envy and despair in every collector of Bristol.

Thanks are due to Mrs. Whitworth for braving the discomforts of publicity in order that collectors may know of her vases and effect the necessary emendations

in their notes.

THE AVIGNON EXHIBITION OF FRENCH PAINTING

The Avignon Exhibition of Contemporary French Painting and Sculpture

N important exhibition of contemporary French painting and sculpture is now being held in Avignon. This exhibition—which will remain open to the public until oth September—is of unusual interest, for a number of reasons. Firstly, it is a timely attempt to decentralize the works of the artists of the School of Paris and to educate the provinces in the history of modern art. Proof that there is an urgent need for this decentralization lies in the fact that many of the people of Avignon have visited the exhibition but have voiced a distinct dislike or, shall we say, misunderstanding for these paintings. This surely indicates that their art education has been sadly neglected and that such an exhibition should have been shown

in Avignon a long time ago.

Secondly, most of the paintings in this show have been selected by the artists themselves from their own private collections.
As such they constitute, for the greater part, little known masterpieces which have rarely been exhibited before.

Thirdly, the spacious precincts of the imposing Palace of the Popes have been chosen as a fit setting for the one hundred and fifty-six paintings and sculpture : a successful experiment revealing the true worth of most of the artists who are represented in this exhibition. It will be seen that this is no occasion for the contribution of works by artists who paint a picture the function of which is merely to strike a note of effect in a furnished room. For here, in the lofty, austere void of the Chapel of the Popes, the creations of the modern masters are put to a severe test. The aesthetic quality of their works has to vie with the ascetic atmosphere of a great ecclesiastical monument. This is no place for the amateur, the dilettante, for there are no furnishings, no colour to give added effect to merely decorative pictures, but only a cold, grey stone wall as a background.

The layman can gain a readier appreciation of the efforts and

The layman can gain a readier appreciation of the efforts and tendencies of the contemporary painters in this exhibition than, for example, from the national collection of modern art which was recently transferred from the Luxembourg Palace to the Museum of Modern Art in Paris. Although less representative the ensemble in Avignon is shown to better advantage, for the architectural construction of the Museum of Modern Art is complex, to say the least, resulting in a series of rooms of all shapes and sizes and of poor lighting. In Avignon, however, the strong Midi sun pours through the tall, transparent windows of the spacious Chapel, flooding this immense gallery with a clear limpid light which no museologist could better for the exhibition of works of art.

of art.

Most of the leading contemporaries are represented in the Avignon exhibition though it is to be regretted that Rouault, Bonnard, Utrillo, De Segonzac, Derain, and Berard, for example, do not figure among the twenty-two artists listed in the catalogue. Monsieur Christian Zervos who, with Messieurs Charpier and Girard, organised this exhibition, has written (in the foreword to the catalogue) that the artists whose works figure in this show the catalogue) that the artists whose works figure in this show are "those who open a window to the future and who do not aim at the description of things. . . . They abhor reducing their thoughts and their emotions to a state of determined expression and it is thus that their formulation tends more towards the suggestive rather than the explicit." This, however, is somewhat a feeble excuse for the exclusion of the work of such great artists as Rouault and Bonnard from an exhibition of this scope and

Certainly the most revealing aspect of the exhibition is the collection of thirteen paintings by Braque. If one stands in the centre of this immense and ancient Chapel of the Popes and throws a quick glance at the series of canvases which line the walls one readily perceives that it is Braque who stands out more markedly, more forcefully than any of the other artists. The secret of Braque's genius is here imparted to us: that of the manner in which he builds up his compositions. Braque, for one, is fond of quoting Cezanne who, he states, "did not construct, he built." And it is evident that Braque, more than any other of the modern masters, pays particular attention to the architecture of his compositions. Indeed, the foundation of his apparently loosely knit and flimsily grouped pattern of forms is as firm and perfectly balanced as the stones and pillars that form the foundation of the Palace of the Popes. And when Braque states that "it does not suffice to exhibit what one has painted; one should be able to touch and feel it," then one comprehends why it is that he is a mural painter par excellence.

It is fascinating to note how he succeeds in making a happy marriage with the early elements of Cubism and his later, more direct interpretation of nature. Instead of discarding one by one the various mannerisms which he has invented throughout the years, and searching continually for a new formula—as do most artists of to-day—Braque combines these varying and often artists of to-day—braque combines these varying and often contradictory components into a harmonious whole, without discord and with apparent ease. Thus, in many of his later works, such as "La Patience," which is on view in Avignon, we perceive a remarkable unity of the elements of his original Cubist experiments allied with an almost straightforward Impressionism while is described with both disjointed outline and the linear

orm is described with both disjointed outline and the linear simplicity of the Chinese.

Braque himself has declared: "I am not a revolutionary painter. I do not seek exaltation; fervour suffices me." It is this fervour which one feels so strongly in front of his canvases and

which conveys their aesthetic value.

At the request of the organisers of this exhibition Matisse has At the request of the organisers of this exhibition matisse has selected twelve of his own works ranging from 1894, when he painted "La Raie," after Chardin (and with what dynamic force), to 1946, with his "Fauteuil" and "Anémones." Thus, one is enabled to follow the evolution of this great colourist and doyen of contemporary French painting. The clou of the Avignon exhibition is his great canvas "Les Marocains sur la Terrasse" which has been given the centre position on the main wall where, is intended as a mural painting it stands out like the corner. as if intended as a mural painting, it stands out like the corner-stone of an architectural ensemble. Dated 1915, this imposing

stone of an architectural ensemble. Dated 1915, this imposing composition marks the stage when Matisse abandoned the use of heavy outline and, instead of a studied grouping of forms, dispersed them freely, lacing his compositions together by an intricate study of the use of colour.

"La Blouse Roumaine," painted in 1940, belongs to the period when he completed a picture only after having repeated the theme several times over on separate canvases which were destroyed in succession until he had achieved the desired effect. Next to it hangs one of his most delightful flower pieces, "Les Anémones," painted in 1946. Here one sees how great a colourist is Matisse, for one senses, in this simple composition, how he must have experimented with pure colour before attaining such must have experimented with pure colour before attaining such

harmonious orchestration.

harmonious orchestration.

Matisse himself explains his conception of colour in the following terms: "The choice of my colours does not depend on any scientific theory: it is based on observation, on sentiment, on the reaction of my sensibility. I seek simply to employ colours which correspond to my sensations. . . . There exists a necessary proportion of tones which can bring me to modify the form of a figure or to transform my composition. So long as I have not figure or to transform my composition. So long as I have not obtained this proportion for the whole I continue to seek it while painting. Then there comes a moment when all the component parts have found their true relationships and at that stage it is impossible for me to retouch the picture without having to repaint it entirely."

Picasso is likewise represented in this exhibition with twelve canvases, nine of which date from 1939 to 1947. The other three are of the Cubist period and indicate how much the theory and principle of Cubism plays a continually important part in all his later compositions. The "Pêche de Nuit à Antibes" is an immense canvas measuring 3 m. 45 x 2 m. 13, which is here on public view for the first time. This should certainly thrill admirers of Picasso! If there is a lot to be criticised in this work, it cannot be denied that the colour composition, in itself, is brilliant. No doubt the violent distortion and cynical dilaceration of the forces and objects in this parities were a course of worms. of the figures and objects in this painting were a source of worry and exasperation to many of the mystified local inhabitants who had come to this exhibition to be educated in modern art. It may, perhaps, be of some consolation to them, and to others, to know that Picasso himself has said that "so many people want to understand painting; but why not try to understand the song of birds. Why does one love a flower, the night, everything that surrounds Why does one love a flower, the night, everything that surrounds man, without seeking to understand them, whereas one wishes to understand painting? How can you expect a spectator to 'live' my picture like I have 'lived' it? A picture comes to me from afar. Who knows from how far away I imagined it, conceived it, composed it: and sometimes on the morrow I do not myself perceive what I have done? How can anyone penetrate my dreams, my instincts, my desires, my thoughts, which have taken so long to elaborate and produce themselves; and, especially, seize on what I have transcribed, perhaps in spite of my own will?"

With the sorry absence of Bonnard and Rouault in this exhibition (which would have proved such a perfect setting for the latter's religious subjects) one turns next to Dufy, who may

the latter's religious subjects) one turns next to Dufy, who may

be counted amongst the six foremost masters of modern painting. be counted amongst the six foremost masters of modern painting. Unfortunately, he is poorly represented with only four canvases. Nevertheless, they do convey a good idea of the genius and charm of Dufy's art. The "Interieur au Vitrail," dated 1909, is a late example of his Fauvist period. Here one senses the dexterous draughtsmanship and subtle colour harmony which characterise his later works. Although painted in 1926, his "La Musique Verte" is typical of his recent mannerism. This symphony in green, the touches of luminous colouring, the freedom of expression, have never been excelled by this great artist. The gay scenes and light and happy atmosphere in the paintings and drawings of Dufy are indicative of a spontaneous enjoyment in drawings of Dufy are indicative of a spontaneous enjoyment in their very execution.

Léger has seven paintings in the Avignon show. One of them, entitled "Adam et Eve," is almost as large as the big Matisse "Les Marocains sur la Terrasse" and hangs opposite to it. But the Léger cannot compete with the Matisse. Despite the broad treatment, the bold colouring, and the almost overpowering volumes in his dynamically expressive compositions Léger is not

Among the principal exponents of Cubism, Juan Gris figures in the exhibition with seven canvases. His portrait of Madame Cezanne, dated 1911, is an early but excellent example of his art of synthesis, his art of deduction.

of synthesis, his art of deduction.

In Avignon, homage is paid to Marquet, who died in June, only four days after having selected the eight paintings which are hung in the little side chapel. Marquet was greatly inspired by Van Gogh and his theory of colour was based on the chromatic vision of the Post-Impressionists. And, like Matisse, he was often brought to modify form and simplify composition in order to conserve the necessary relationship in the interplay of subtle tonal values. In the present exhibition we can see how, in his later scene of the Post of Algiers, the tonal values are so tempered later scenes of the Port of Algiers, the tonal values are so tempered as to unite in an intimate fusion of low colourings.

Abstraction, in its purest sense, is represented by Mondrian, with one composition, dated 1932. Mondrian died in New York, in 1944. I remember calling on him in his Paris studio a few years prior to the war. It would be difficult to imagine a more ascetic atmosphere than the one in which Mondrian lived. Here, in his bare, white-washed studio, furnished with one table and a few hard, white wished study of the worked out his mathematical abstractions. In his later years he altogether shunned nature. "I would much rather study a lamp-post than a tree," he told me. Despite the fact that Surrealism has more or less disappeared from the scene of contemporary painting in France, it is given

from the scene of contemporary painting in France, it is given a prominent place in the Avignon exhibition. Max Ernst (who has remained in America) and Yves Tanguy each contributes a number of typical works. André Masson, on the other hand, now tends towards a more abstract and less surrealist form of expression. Valentine Hugo has one painting, a portrait of Arthur Rimbaud, which is more akin to the mystic interpretations of Odilon Redon than the pathological enquiries of the Surrealists. Odilon Redon than the pathological enquiries of the Surrealists. Wilfredo Lam, a comparative newcomer from Cuba, contributes two canvases depicting scenes from the worlds of voo-dooism and dream imagery.

Unfortunately, lack of space does not permit me to refer in

detail to the works of other prominent artists who figure in this exhibition, such as Miro, Balthus, Brauner, and Chagall. Then there is Paul Klee who is represented with fifteen of his inimitable

and fascinating oils and water-colours.
Finally, there is the sculpture which has been judicially chosen to fit in with the paintings. Thus we see the work of Arp jux-taposed with the paintings of Braque, Lipchnitz and Gonzalez juxtaposed with Matisse, Giacometti with Gris and Dufy. Three figures by Laurens stand in the centre of the Chapel (as if to replace the effigies of former tombstones) while Sandy Calder exhibits, on a raised stone in front of Picasso's spacious canvas, one of his characteristic objets mobiles.

ALEXANDER WATT.

Paris. 1st August, 1947.

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SHAFTS FROM APOLLO'S BOW

Sesame: of King's Treasures

MONG the world-famous art treasures of this country are the Old Master Drawings at Windsor Castle, and, with memories of long pre-war enjoyment of them, I promised to conduct thither some friends who could be depended upon to share my enthusiasm. A courteous letter from the assistant librarian had reminded me that the drawings were only open to Indiarian had reminded me that the drawings were only open to the public at such times as the Court were away from the castle, and, choosing our day carefully as to weather and royal absence, we drove out to Windsor, parked the car, secured lunch at one of the hotels (no small feat this) and joined the steady stream of pilgrims to the treasure house of the kings of England.

There seemed about fifty thousand of these visitors, from small family groups to coach loads of Cook's tourists, and I had

momentary qualms whether we should get near the Holbeins and Leonardo da Vincis. My own memory of past delights did not include the exact location of the drawings, and as my friend combined a Teutonic preciseness with a motorist's intolerance of people who don't know where they are, I was relieved to see just inside the entrance gate a notice which indicated the direction to inside the entrance gate a notice which indicated the direction to the State Apartments and the Old Master Drawings. It pointed rather vaguely towards the Keep, and the whole fifty thousand of us moved firmly in that direction. Alas for so promising a start; no further placard guided our pilgrim feet. In answer to my enquiry a guardian of a postcard kiosk said, "That door there" with a vague flourish. We crossed a courtyard to find that Windsor Castle has as many doors as a French farce. The

Windsor Castle has as many doors as a French farce. The stream had long since broken into mystified eddies, but by a process of trial and error we eventually found a door which led to the terrace and, at its far end, voilà! a queue.

We queued; we reached a turnstile; we added our four shillings to a pile of silver which looked as though it would have paid the American debt; and then we realised that this queue vas one which stretched through the interminable length of the State Apartments. I managed to extricate myself from its tready progress and murmur "Old Master Drawings" to an attendant, progress and murmur "Old Master Drawings" to an attendant, but he discouraged our efforts to break free, pointed out that we had paid our shillings and urged us back into the line. That line was held to its labyrinthine course along a strip of cocoanut matting about a yard wide roped in on either side and passing relentlessly through the State Apartments. They did not look very stately because all the chairs had dust covers and the carpets were rolled up as if the Royal Family were moving to a new flat. Across vast expanses of space one beheld from afar things which would have been delightful if we could have seen them. The slowly moving worm of gaping sightseers bore us firmly past slowly moving worm of gaping sightseers bore us firmly past Canalettos and Claudes, past Sèvres vases and Louis Quatorze furniture, past old armour and Elizabethan embroideries. If in each room the ropes had followed the wall line at a reasonable distance we might have taken an intelligent instead of a quanti-tative interest in the King's treasures. But, no! The straight and narrow path led inexorably from door to door; and the queue like an ever-rolling stream bore all its sons away, until astonishingly it cascaded them through a door out into the French farce courtyard to which we had erringly strayed about an hour before. We began crossing again to the door which led to the Terrace

along the whole length of which the queue now stretched. My friend was by this time drawing odious comparisons between haphazard England and those lands where never an ausblick but is placarded every half-kilometre along all its approaches that the feet of the insatiate tourists shall not err. I felt that something Napoleonic must be done, so I outflanked the patiently waiting multitudes, waved my letter to an attendant beyond the turnstile and asked where one went to see the Old Master Drawings. He asked how many of us there were, and when I assured him that there were four he opened incredulous eyes and a rusty turnstile, took four more sixpences, and ushered us into a kind of crypt where in splendid isolation the drawings were displayed on their stands. During the hour or more that we stayed examining them the attendant dutifully hovered. No other human footfall broke the solitude. Somewhere overhead the pile of shillings rose like sand trickling through a time-glass and the unending worm wound

its slow length along.

Postscript: A cultured Dutch girl told me a few days afterwards that she had taken a cousin to see the Old Master Drawings at Windsor but somehow they missed them. I said "Really?" in a tone which, I hope, rang with surprise; and remembered Ruskin's

"enchanted Arabian grain which opens doors."

FURNITURE AT THE LADY LEVER ART GALLERY-I

BY A. CARLYLE TAIT

OME three miles short of Birkenhead the railway, on a high embankment, affords a good view of the model village of Port Sunlight; much of it was built fifty years ago, but it has worn well, and the inspiring activity of the place has made good nearly all the gaps caused by Hitler's bombers. Among the trees and greensward, the red roofs and gables, the passenger catches a glimpse of a long white building with pillared entrances and two low domes;

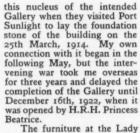
glimpse of a long white building with pillared entrances and two low domes; he will do well to make a closer acquaintance, for it is an art museum of national importance. The purpose of the present article is to describe some of the XVIth and XVIIth century furniture displayed there.

The Lady Lever Art Gallery is probably the finest memorial to a woman in Europe. Its founder was William Hesketh Lever, first Viscount Leverhulme—1851-1925—and it commemorates Elizabeth Ellen Hulme, whom he married in 1874. His son, the present Viscount, tells us in the biography he wrote in 1927—an acknowledged model of its kind—"My parents used to say they never remembered a world without each other in it." At the opening of the Gallery in 1922, nine years after her death, Viscount Leverhulme said: "Without the oracious influence of my wife I doubt if there would have been a Port Sunlight." in 1922, nine years after her death, Viscount Leverhulme said: "Without the gracious influence of my wife I doubt if there would have been a Port Sunlight." He had been created a Baronet in 1911, and upon his elevation to the peerage eleven years later he chose for his title the name Leverhulme, thus linking his wife's maiden name with his own. His wonderful achievements demonstrate his great abilities in many fields of action; he had an inborn love of beauty and began to collect while still an apprentice in his father's shop in Bolton. His first acquisition was a Chiese possession. began to collect while still an apprentice in his father's shop in Bolton. His first acquisition was a Chinese porcelain jar and it remained a prized possession until the suffragettes, pioneers of that destructiveness so familiar nowadays, decided that their cause would be served by burning down his bungalow at Rivington. His residence in London brought him at once into touch with the leading dealers and sale rooms in the country. At "The Hill" on Hampstead Heath and at Thornton Manor, in Wirral—still the family home—he rebuilt on a grand scale for his art treasures to receive a proper setting. From 1911 a good display of these was available to the public in the Hulme Hall, one of the village institutions at Port Sunlight, including the very important collection of old Wedgwood ware formed by the first Lord Tweedmouth, and purchased in its entirety in 1905. Their Majesties King George V and Queen Mary inspected



Fig. I. TRIANGULAR ARM-Tudor CHAIR of yew. Tudor period. Height 51½ ins., width 28½ ins., depth of seat 171 ins.

Fig. II. THREE-TIER BUFFET f walnut. Circa 1590. Height 41¼ ins., width 54¼ ins., depth 24¾ ins.



Lever Art Gallery is almost entirely English and of the highest quality. The Middle Ages are not represented: the artists of that day show that rooms were sparsely furnished and the pieces were romantic rather than comfortable, but the quality of craftsmanship was not so poor as some would have us believe. The late





Fig. III. INLAID "NONESUCH" CHEST, dated 1592. Height 22 ins., width 48½ ins., depth 22½ ins.

Fig. IV. HIGHBACK WALNUT CHAIR inlaid with royal monogram. Circa 1690. Height 44½ ins., width 22 ins., depth of seat 16¾ ins.





XIVth century choir stalls at Chester are a sufficient proof of high standards.

The oldest furniture at the Gallery is exhibited in a large oak-panelled room with five tiers of small panels subdivided into bays by fluted pilasters which support entablatures inlaid with Latin mottoes. The overmantel, illustrated in M. Jourdain's Engl. Decoration and Furniture of the Early Renaissance (1924), p. 85, bears the initials and date "T.B: 1571," showing the room was framed for Thomas Barfoot of Lambourne, on the London side of Essex; he could consequently obtain the help of craftsmen of the highest grade. The terminal figures on the overmantel may be the work of a French or Walloon carver. The mottoes on the entablatures which intersect the frieze show a wise and kindly man. The Latin, in its black Gothic lettering, is not easy to read, and, when purchased, disce vivere was read as vitrea vitinere—"in a glass of wine": Bottom himself was not more completely "translated"! One motto is unusual and memorable: Deo limite—"God has set a limit."

Though no furniture in the collection dates earlier than the XVIth century there is a good example of a home-made armchair of elm and yew which recalls the Middle Ages, though it could have been made by a northern yeoman near the end of the XVIIth century. All chairs, no doubt, originated in the three-legged stool, and this primitive armchair has three legs—easier to make and giving a better stance on an uneven floor.

Fig. V. SETTEE of walnut, circa 1710, with Barcheston tapestry, circa 1580. Height 45 ins., width 48 ins., depth of seat 22½ ins.

FURNITURE AT THE LADY LEVER ART GALLERY

The "T"-shaped back is made from two elm planks, not sawn, but split out of the tree with wedges as the "plucked" knots show. The crosspiece is supported by splines which are simply barked and smoothed tree branches, while two thicker branches form the front posts: these show grooves where the yeoman's wife has used them for winding wool or yarn. The height is 38½ ins., the width across the arms 22½ ins., and the depth of the seat 18 ins.

Fig. 1 represents an armchair of the same shape, but made by a craftsman, a wood-turner. It is a typical example of the "tourneyed" or "thrown" chairs mentioned in inventories as early as the reign of Henry VIII, and evidently prized as very curious. This, however, was not sufficient to ensure their preservation, and Herbert Cescinsky had never seen one he could date so far back; they were always a caprice of the turner, to show that he could make a chair without the aid of the joiner. His chief problem would be the seat. Chairs of this type are related to the Windsor chair of our own day, where the seat is a solid piece of beech shaped to the sitter's body. The methods of the old turners are explained very fully by Cescinsky and Gribble in their Early Engl. Furniture and Woodwork (1922), Vol. II, p. 184. Constructionally such chairs are weak, strain on the front legs tending to force the cross-rails of the arms out of their sockets. In the present example this is counteracted by unusual heaviness: no small boy could tilt it. The repairs and replacements are few, though without the cushion which was the usual accessory it has not a restful look. It is said to have been originally in the Bishop's Palace at Wells.

Many chairs were made with square-panel backs during the century from 1560, for the heads of families, their children and guests having to be content



Fig. VII. HIGH BUREAU CABINET in red and gold lacquer, circa 1700. Height 103 ins., width 41 ins., depth 25 ins.



Fig. VI. HANGING CUPBOARD in polychrome lacquer, circa 1710. Height 46½ ins.

with the stoutly-framed "joined" stools. example, perhaps of Lancashire or Cheshire origin, is in the same room. The use of small round bobbinthe same room. The use of small round bobbin-turning for the front legs and arm-supports indicates a date about 1650. From the raised rosette within a lozenge on the back panel straight sprays of gouged or "fingered" leaves radiate into the corners. On the back of the crudely-shaped cresting rail are two square staples, as if to support some upward extension. The height is 384 ins. and the width across the shaped arms height is 38½ ins. and the width across the shaped arms

Modern designers could obtain many ideas from old furniture. The "lace table," as it has been called, would be useful in any modern home, though not now for its original purpose. When a Stuart gentleman wished to go out of doors for a brief while, it was very convenient for him to have a place into which he could slip his lace cuffs and pick them up again as readily. The "lace table" with its lifting top forming a shallow box met the need, the flanged moulding on the lower edges of the top keeping out the dust. The bobbinturned legs and stretchers of the little walnut table in the Gallery indicate a date circa 1650. The depth of the frieze is so slight that the existence of this "secret compartment" would not be suspected. The top measures 17 ins. by 21 ins.

Fig. II illustrates a piece of furniture quite new

to this country when it was introduced in the Elizabethan period. We must pronounce its name in the French manner, for these dinner-wagon sideboards were known as buffets by the French, though the New Engl. Dict. gives no instance of the word before 1718. The derivation of the name of the Tower Beefeaters from this type of furniture has now been abandoned. The present example is rare, being made of the beautiful but very perishable walnut, all but the gadrooned upper cornice, which is in oak, to resist extra wear. The decay of the feet, as in other instances, has caused them to be sawn off, to make the buffet stand level. The bulbous supports are a survival of the late-mediaeval "cup and cover" motif, and there is a little inlay on the open shelves, in boxwood, pearwood and ebony.

Inlay was introduced here twice by foreign craftsmen, under Henry VIII and Charles II: in the latter instance we soon surpassed our instructors, but Elizabethan inlay seldom goes beyond small chequer, bead-and-reel and geometrical designs, with occasional formal flowers and leafage. The finest example is probably the magnificent chest in Southwark Cathedral, which bears the initials of Hugh Offley and the arms of his wife, with a second shield to represent his own arms, though these are actually second shield to represent his own arms, though these are actually his elder brother's, Lord Mayor in 1556. There has been a tendency, consequently, to date the chest to that year, but W. A. Thorpe and Josephine Maynard, in the Trans. London and Middx. Arch. Soc. N.S., Vol. VIII, Part I, give reasons for assigning it to the year of Hugh's shrievalty, 1588, and that it was made to his order in West Germany, with which he had long had close trading relations. His wife died just about the time when the chest is likely to have been delivered, and it seems probable that the merchant, alone in his great house in Lime Street during the dark winter of 1588/9, could not bear the sight of the chest, deciding to give it away, as unostentatiously as possible, to a church he knew well but where he was never likely to see it again.

There are three Elizabethan inlaid chests on the west side

of the Tudor Room. Two of these have the front plank of the top renewed in chestnut, a wood not elsewhere used in furniture there. The legend that goes with these chests (which were from the Marchioness of Graham's Collection) is that the house in which they then were was plundered by Cromwellian soldiers, who split open the lids; after the war a chestnut tree in the park was cut down to provide wood for this repair.

Fig. III shows the third of these chests, dated 1592, which with its light colour and fanciful design suggests one of the old straw marquetry caskets on a gigantic scale. It is a typical "Nonesuch" Chest and belonged to Percy Macquoid, who described and illustrated it in his Hist. of Engl. Furniture: Age of Oak (1923), Plate VIIIa and pp. 121-2. He wrote the Furniture volume of the sumptuous catalogue of the Lady Lever Art Gallery, published by Batsford in 1928. His widow, Theresa, deposited this inlaid chest at the Gallery as a memento of her husband's work for Viscount Leverhulme. The stand, formed from a long Stuart stool, also came from the Macquoid Collection.

Chests of this type reproduce the lantern-topped towers and other features of Nonesuch, built on the Surrey Hills by Henry VIII about 1540. It was one of the sights of England, the Crystal Palace of that time. It is probable that these chests began to be made in large numbers in 1591, when Queen Elizabeth took up residence there, and continued to be made until the end of her reign, with a few stragglers even as late as Cromwellian days. Bead-and-reel borders are used on top and ends and on the lid and front of the "till" inside, all mitred with a complete disregard of harmony, yet the general effect is rich and bright.

The inlay of the later epoch is seen in the highback walnut chair illustrated in Fig. IV, its carefully shaped back and general air of refinement showing distinction at last combined with air of refinement showing distinction at last combined with comfort. The subtle way in which the curves of the stretchers pick up and carry on those of the cabriole legs deserves close study. The seat is in floral needlework on a bright yellow ground, of the period but not original to the chair. The royal monogram on the splat shows that it was made for William III before the death of his consort in 1695. This chair is one of a set of seven given to a family who had done good service to royalty. Their last representative sold the suite before closing his house as an officer called away to the way in 1014.

royalty. Their last representative sold the suite before closing his house as an officer called away to the war in 1914.

The arms of the walnut settee illustrated in Fig. V have the same curious crook seen in the side-supports of Fig. IV. The seat is covered with two "cushion panels" of Barcheston tapestry, with figures of "Ivstitia" and "Temporantia," while the back has a single panel of the three Virtues; its upper border represents a landscape with huntsmen—one of them has sacrificed his head

to fit into the space. This settee is illustrated in Avray Tipping's Engl. Homes, 1649-1714 (1920), p. 312, when it was at Compton Park, Wilts.

The armorial bearings painted on the broad cresting of this settee have been identified as those of Wadham Wyndham, who in the early years of the XVIIIth century married the daughter

of John Helyar of East Choker, County Somerset. See full notice in Answers to Correspondents column, page 22, July issue. The corner cupboard illustrated in Fig. VI is one of a pair which hang in the Early Georgian Room. The sage-green shade of the little pyramid of shelving above matches the colour of the painted panelling. The gay polychrome lacquer of the doors recalls Holland's most prosperous period, though the work is probably English, circa 1710.

The XVIIth century can be allowed to fade out in a blaze of glory with Fig. VII, of which a colour-plate forms the frontispiece to Percy Macquoid's monograph on the Furniture at the Gallery. This is one of eight lacquer cabinets displayed in the Main Hall. The pillars of the bureau fittings have the usual secret compart-The pillars of the bureau fittings have the usual secret compartment, in this case double, the more accessible drawer retaining its original tag handle of green tape. Each tympanum of the ogee gables is hinged above as a flap which opens and falls into place again at a touch. A great scarlet cabinet of this type, seen against the painted wainscot of a large room, with velvet-covered chairs, gilt mirrors and porcelain vases must have had a wonderful

BOOK REVIEW-SILVER

L'ORFEVRERIE FRANCAISE. By Jean Babelon. (123 pp. and 48 pl.) Paris, Librairie Larousse, 1946.

A brief modern introduction to French goldsmiths' work has

long been needed and the publishers were perfectly right to include one in their series "ARTS, STYLES ET TECHNIQUES". A book of this sort should, if possible, be entrusted to a recognized authority (we have in mind E. Molinier's brilliant little volume on L'EMAILLERIE published in 1891), but if one is not available an industrious student may produce quite a good book provided he makes use of the right books and knows how to present facts.

This is an unhappy little book. The author has allocated 25% of his space to the period up to the XIth century, 50% to the later Middle Ages and Renaissance, with the consequence that there is only another 25% to spare for the age of Louis XIV, the XVIIIth and the XIXth centuries. Such a disproportionate arrangement might be forgiven if the picture of the earlier ages had been true in outline or detail. Much of what appears here was the accepted opinion twenty-five years ago but the author seems entirely ignorant, for instance, of how far modern research has reduced the importance of the monastic workshops on which early writers down to von Falke laid so much stress. Inaccuracy of detail is no less evident. For instance the history of Hugo of Oignies has been correctly told sufficiently often for it to be known that he lived and worked at the priory of St. Nicholas at Oignies-sur-Sambre. On p. 44, however, he is said to have directed the workshop of Notre Dame at Namur (actually his principal works found a home in a convent of that name in 1826!). Misprints of names are frequent but the châsse of Saint Calmine Mozac (Puy-de-Dôme) is referred to on three pages as being at Mozat, so it is not surprising that foreign names fare worse.

Much good work on French XVIIIth century plate had been

done in the years before the war but we find little trace of it in the

done in the years before the war but we find little trace of it in the present work. A passing reference is made to M. Henry Nocq (whose name does not appear in the bibliography), but the names of E. Beuque and L. Carré do not appear.

It is curious that whilst the disastrous effects of the wars of Louis XIV on French goldsmiths' work is fully described, no reference is made to the Revocation of the Edict of Nantes which resulted in a great extension of French artistic influence through the exiled Huguenot goldsmiths.

C.C.O. C.C.O.

ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies. 1945-1947 BY HORACE SHIPP



£1,732 10s. Frank Partridge

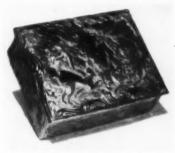
£1,785



From the Collection of the late Alfred de Rothschild

£1,627 10s.

Nyburg



SWEDISH GOLD SNUFF-BOX
From the Collection of the fourth
Lord Ashburton

£7,800

Thomas Lumley



QUEEN ANNE TOILET SERVICE (34 pieces. By Benjamin Pyne. 1708.) From the Collection of the Earl of Lonsdale, O.B.E.



QUEEN ANNE WALNUT SETTEE From the Collection of H.R.H. The Duchess of Kent

In face of the records of a great auction room, one is inclined to ask what is the common quality which gives these high values to so many and such varied things. Superficially, the answer might be Beauty; but Beauty is too relative, too changing. The Beauty of one age is often denied by the next, to return with a faintly historic charm in the period which follows. Our own era, with its cold passion for simplicity and functionalism (or has that tide already turned?) should have little place for many of the things we illustrate with these notes, things which have all been remarkable for the interest shown in them at recent Christie's sales and the high prices they commanded. Take, for example, the set of three Sevres vases which came to the sale room from the collection of the late Alfred de Rothschild; or the fine Queen Anne settee which was one of the treasures of the Duchess of Kent's furniture. The very uniqueness of these pieces, the ornateness, the resplendence, the very characteristics which give them pride of place among the fine things of their own times, militate against the particular fashion in beauty of ours. When therefore the connoisseur hails such pieces as beautiful, it is a period, not an absolute beauty, which he praises.

beauty, which he praises.

The combination of military and other subjects in oval medallions, framed in gilt laurel wreaths and supported by cupids, with covers modelled as eggs and flowers, and handles of ormolu representing flower-begirt rams' heads, whilst bands of pierced foliage and chain pattern adorn the necks of the vases, constitutes that degree too much of an excellent thing against which the strict fashion of beauty in our time is in revolt. Yet none would say that this excess

fashion of beauty in our time is in revolt. Yet none would say that this excess of motif and method is de trop on such a piece as the Rothschild vase. Analysed further, the quality of any collector's piece comes from its being quite perfectly itself, and a kind of Platonic Idea of all that belongs to its type: a quintessence to which a craftsman has given form by the perfection of his workmanship. That test is greater than any chance aesthetic of any particular period because it inevitably includes all aesthetic ideals and ideas of all periods. This is most clearly shown in the fine arts, but necessarily it holds with all applied art. We must remember, also, that collectors' pieces are in many instances from the beginning planned in terms of the fine arts: they are form and colour for its own decorative sake with no utilitarian purpose.

and colour for its own decorative sake with no utilitarian purpose.

One sees at once that when Meindert Hobbema painted the lovely "Woody Landscape" the Dutch Master was his most characteristic self. It is, as it were, Hobbema of Hobbema, unmistakable, absolute, embodying in full all the especial beauties which that particular artist sought, and expressing them fully in the purity of his craftsmanship. We do not wonder, therefore, that—sold little more than fifty years ago at Christie's for 4,500 guineas—when it was auctioned again recently with other works from Lord Swaythling's collection it commanded more than £11,000. The value which such a price betokens lies precisely in the picture being the quintessence of the qualities recognised as belonging to that master-artist who painted it.

It is always the presence of that quintessence of the type which creates the

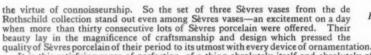
It is always the presence of that quintessence of the type which creates the sensations of the sale room. The connoisseur recognises it at once: that is



MEINDERT HOBBEMA

"A Woody Landscape"

From the Collection of Lord Swaythling



It is this satisfying sense of perfection, of a thing absolutely itself and absolutely of its period which is the quality we love. Outfacing all change and covering all times, this constitutes a Beauty beyond fashions in Beauty.

If this appeared in especial degree in the instance of the Rothschild porcelain it holds good of so very much which is offered at Christie's. A piece of furniture such If this appeared in especial degree in the instance of the Rothschild porcelain it holds good of so very much which is offered at Christie's. A piece of furniture such as the beautiful Queen Anne settee which was sold with the Duchess of Kent's collection of old English furniture, porcelain and pictures in March of this year. A note of sadness marked this sale, for these fine things had been collected by the late Duke of sadness marked this sale, for these fine things had been collected by the late Duke of Kent and the Duchess with the idea that after the war they could establish a home in the country, a plan which the tragic death of the Duke defeated. So the three great Claudes and other pictures, the Chinese and other porcelain, and the magnificent furniture came to Christie's, collectors' pieces given an added personal value in that the Duke and Duchess had chosen them. The Queen Anne settee was particularly noteworthy. It was a perfect example of that age of walnut with an interesting combination of scroll work front with the conventionalised club feet and legs of the noble simplicity of the period. Here, indeed, was the perfect period piece, its beauty belonging entirely to its own time.

One other, entirely different, treasure belonging to this period and reminding us

belonging entirely to its own time.

One other, entirely different, treasure belonging to this period and reminding us how nearly its aesthetic creed approached our own in the cult for simplicity, was the Queen Anne toilet service from the Earl of Lonsdale's collection which was sold earlier in the year. These thirty-four pieces of old English silver and glass were the work of Benjamin Pyne and reminded us, in this instance, that a utilitarian purpose could ride in harness with a beauty of form typical of fine rather than applied art.

This combination one meets again in the gold snuff-box recently sold from the collection of the fourth Lord Ashburton. Again it was an XVIIIth century piece—that age of fine craftsmanship—and this time was of Swedish workmanship, being by Frantz Bergs of Stockholm and dating from the middle of the century. The shape was severely rectangular, but the lid had, outside, a richly embossed hunting scene and, within, a miniature portrait of a gentleman.

So, whether we are concerned with the fine arts in their purity, with the decorative

So, whether we are concerned with the fine arts in their purity, with the decorative arts such as the pair of Beauvais tapestry panels from the collection of the Earl of Cadogan which were offered with an equally interesting pair of Gobelins tapestries in May this year, or with the pieces where art is born out of perfect craftsmanship applied to purpose in furniture or other things of daily living, we find that it is when things are most themselves that they achieve this perfection which satisfies exacting connoisseurs. In that wide field a suit of mediaeval armour stands alongside the landscape of Hobbema, a snuff-box with a tapestry panel, an ornate vase with a piece of old English silver or furniture; and Beauty finds a common denominator. It is that standard of values in superlative degree which, throughout the two centuries of their existence, has formed the tradition of Christie's. To the collector

seeking supreme pieces, to the connoisseur wishing to dispose of them, it is Christie's name which immediately suggests itself. So, as they open yet another chapter in their history this September with the first sales at Spencer House, back in their old milieu of St. James's, we can wish them a future as fascinating as their past and as faithful to that standard of Beauty which they have served for so long.



PANEL OF BEAUVAIS TAPESTRY (One of a Pair) From the Collection of the Earl Cadogan, M.C.

Frank Partridge



THREE-OUARTER SUIT OF BRIGHT STEEL ARMOUR From the Collection offered by the late Edward Ledger

NOTES ON OLD SHEFFIELD PLATE MAKERS' MARKS

SOME NOTES ON OLD SHEFFIELD PLATE MAKERS' MARKS

HE presence or absence of marks on pieces of Old Sheffield Plate is a feature of great interest to the advanced collector and of bewilderment to the beginner. To get a proper

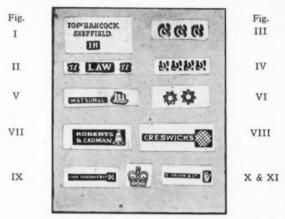
and of bewilderment to the beginner. To get a proper understanding of the problem it is necessary to consider the economic social changes which were taking place when "Old Sheffield" was being developed.

During the middle of the XVIIIth century the wealth of merchants and traders was expanding rapidly and the Industrial Revolution was bringing riches to manufacturers. Splendid houses were being built throughout the country for their occupation and sumptuously furnished. But silver was a rare and coeffy metal costly metal.

It was at this time, in 1743, that Thomas Boulsover made his discovery of the process of plating copper with silver and by nis discovery of the process of plating copper with silver and by 1760 his co-workers were producing objects whose variety was continually widening and whose craftsmanship and artistry were continually developing just as a demand grew for something to serve the purpose of silver without involving its great cost.

For centuries silver objects had carried marks indicating their origin and quality. So it is not surprising that the practice of makes applying their marks should spread to plated phicaries.

of makers applying their marks should spread to plated objects.



In the earliest years these marks (Fig. I (1763-64) and Fig. II (1753) seem to have been clear and not at all ambiguous, but later they took a form which could have been misleading (Figs. To the eye of the expert collector there is little, if any, risk of confusing these marks with those on silver, but the contemporary purchaser was no more a collector than is the average citizen to-day who tries to furnish a home. And to-day in spite of a mass of literature on the subject and the availability of excellent pocket guide books, only a small proportion of those who buy silver goods know what the marks indicate. So it can easily be understood that in the middle of the XVIIIth century there might be some confusion and misunderstanding.

In England from the Middle Ages silverware had been produced in London and certain provincial cities but by the beginning of the XVIIIth century the production was almost concentrated in London.

Chester, Exeter, Newcastle, Norwich and York still retained their "touches," but their output was not considerable in quantity

nor striking in quality.

By the middle of the XVIIIth century silver goods were being made in Sheffield and Birmingham and as there were no local assay offices everything had to be sent to one of the established offices for assaying and marking. In practice this meant London, and the difficulties and dangers of transport involved the manufacturers in delay, expense and loss. So much so that influential people in Sheffield and Birmingham determined to try and accurate the establishment of assay offices in their towns. This procure the establishment of assay offices in their towns. This met with much opposition from the old-established silversmiths of London who were feeling the effects of the competition of the new provincial productions and complained that the marks being

struck upon plated objects were misleading and in some cases deliberately so.

A Parliamentary Committee investigated the matter and accepted the contentions of the London smiths. But the outcome was an Act in 1773 which established assay offices in Sheffield and Birmingham but prohibited the striking of any letter or letters on "articles made of metal plated or covered with silver or upon any metal vessel or other thing made to look like silver," and imposed severe penalties for contravention.

By this time many shopkeepers and merchants had become accustomed to these marks. It must be remembered that travel and transport were slow, difficult and costly; that the volume of business was small and that production was small scale, so that distribution was by merchants to shopkeepers and thence to the public and to all the system of trade marks had become an established and helpful custom.

Consequently efforts were made to have the restrictions of the 1773 Act withdrawn and this was accomplished in 1784, but the new Act prescribed that "Such wares made in Sheffield or within 100 miles thereof might bear the surname or partnership name of the maker together with any mark, figure or device at the end of the name, such figure not being an assay office device for sterling silver or in imitation thereof." This name and device might only be struck after approval and registration at the Sheffield assay office.

The Birmingham manufacturers naturally resented having to register their marks with the Sheffield assay office and protested frequently but unavailingly. So though many Birmingham marks were registered few makers used them except Matthew Boulton, who made a wide use of his mark, the Sun in Splendour struck twice (Fig. VI).

This resistance of the Birmingham makers and the cumber-

some nature of the marks prescribed, and the decade during which any form of marking plated goods was prohibited entirely, all combined to render the pressure for marking less pronounced than it had been so that only a very small proportion of the plated goods manufactured were struck with the mark of the maker. Indeed, some of the marks registered have never yet so far as the author is aware—been found, notably the Ship in full sail, registered by Watson-Fenton & Bradbury in 1795 (Fig. V). The mark which is most frequently seen is that of (Fig. V). The mark which is most frequently seen is that of Matthew Boulton, probably because his Soho Works came nearest to a factory in the modern sense (Fig. VI). Of the Sheffield makers the marks most usually seen are: Bell, 1785, used by Roberts, Cadman and their successors (Fig. VII); Crossed Arrow, 1811, used by T. and J. Creswick (Fig. VIII); Crossed Keys, 1784, used by John Parsons and their successors (Fig. IX); Hand, 1784, used by N. Smith & Co. and their successors (Fig. XI). Of special interest is the Crown (Fig. X). This large well-defined mark is rarely found. There is no This large well-defined mark is rarely found. There is no evidence by whom or on what authority it was used, but when found is usually on important pieces such as wine coolers, trays,

salvers, tea urns, and invariably upon pieces of fine quality.

Readers who desire a comprehensive knowledge of Sheffield Marks are referred to A History of Old Sheffield Plate by Frederick Bradbury, F.S.A. (Macmillan, 1912), and to The Guide to Marks of Origin on British and Irish Silver Plate and Old Sheffield Plate Makers' Marks, 1743-1860, by Frederick Bradbury, F.S.A.
S. W. TURNER

COVER PLATE

The beauty of furniture usually depends entirely upon the form and craftsmanship of the woodwork, but there are pieces in which this is enhanced by the additional charm of fine tapestry. In the XVIIIth century this synthesis was on occasions perfectly achieved, and this set of Chippendale chairs and stool constitute a noteworthy example.

The backs of the chairs as well as the seats are upholstered, being covered with delicately designed panels of flowers needle-worked in silk petit point, surrounded by harmonious floral borders in wool gros point on a brown ground. The stool is almost entirely covered in a delightful panel of the silk needlework.

The woodwork is an equally magnificent example of good craftsmanship. The cabriole legs are carved with scroll work and have lions' claw feet. The armchair has graceful small arms carved with acanthus leaves, whilst its unusually shaped back is an outstanding specimen of Chippendale design.

Originally in the collection of Major R. W. Duff at Fettnesse Castle, they were recently bought by Messers. Harris at a Christie's sale.

they were recently bought by Messrs. Harris at a Christie's sale.

Exhibition of four centuries of Austrian Art in the Museum of Applied Art, Vienna

From APOLLO Correspondent in Vienna

URING the last decade, political rather than purely aesthetic standards have influenced the critics of Austrian art. The Pan-German beliefs of National Socialism, for instance, required the inclusion of the whole field of Austria's cultural present and past within the framework of Germanic art. One of the first results of the Anschluss was, therefore, the rewriting of the art history of the Ostmark to make it conform to a fundamentally political plan. Now a direct consequence of the revival of Austria as an independent state is a tendency to stress the existence of an independent Austrian art. Actually the idea of an exclusive national art appears far more acceptable to a native of England, the insular position of which has in fact contributed to the development of a distinctive local style, than to a European of the mainland who is bound to be more conscious of cross currents of influence between North and South, East

and West.

Vienna itself, the centre of a great Empire, has inevitably attracted artistic talent from every part of Europe and has achieved attracted artistic talent from every part of Europe and has achieved a cosmopolitan standard of art that united the creative qualities of the surrounding countries. The greatest artistic achievements in Vienna are in many cases the work of immigrant Germans and Italians who, having made a reputation for themselves in their own countries, sought the crowning success of an Imperial commission. More important is the fact that these immigrant artists often created the style which was subsequently adopted and developed by Austrian artists. Thus the earliest Austrian and developed by Austrian artists. Thus the earliest Austrian school of panel painting owed much to the XIVth century German émigré Hans von Tübingen. The founders of the Danube School, which represents the climax of late Gothic painting in Austria, Lukas Cranach and Albrecht Altdorfer, were born in Oberfranken and Regensburg respectively. Finally, it is well known how much of Austrian Baroque was in fact the creation of a long series of Italian architects, stuccoists and fresco painters. Their names are legion but amongst the most important, Carlone, Luchese, Pacassi, Pazzo, Altomonte and Guilvielmi come to mind. Luchese, Pacassi, Pozzo, Altomonte and Guilgielmi come to mind.

It is rather in the provinces than in Vienna that one must

look for the expression of indigenous creative art, above all in the works of the wood carvers who raised their art, in spite of its peasant origin, to a level which could challenge the achieve-

ments of the contemporary sculptors in stone and ivory.

The exhibition in the Museum of Applied Art shows that there were three major phases during which Austrian art achieved there were three major phases during which Austrian art achieved a significance which would justify its consideration apart from the main stream of German art. Firstly, late Gothic, represented by the Tirolese painter-wood carvers, Friedrich and Michael Pacher, and by the productive Danube School. Both are well represented in the Exhibition, but their merit cannot be fully appreciated under museum conditions. The panel pictures they painted were designed as parts of great altars composed of carved figures as well as paintings, and the altars were designed in turn to fit into a lofty Gothic choir, with strongly-emphasized constructional detail. In a Museum gallery, one is forced to contemplate each element as an individual whole.

The great flowering of late XVth and early XVIth century art which is so marked a feature of Austrian history, was succeeded by a period of war and comparative stagnation. Lukas Cranach soon left Vienna to join the Saxon Court at Wittenberg, and so

by a period of war and comparative stagnation. Lukas Cranach soon left Vienna to join the Saxon Court at Wittenberg, and so the greatest master of the German Renaissance after Dürer was lost to Austria.

The second phase of Austrian achievement was the Baroque but it is a priori impossible adequately to represent its grandiose works within a Museum gallery. Some conception of its monumental qualities can be obtained in this exhibition from sketches for fresco paintings by Daniel Gran and Franz Maulbertsch and in particular from that rare object, a Baroque easel picture, in this case by the Tirolese painter, J. G. Platzer.

It is undoubtedly unjust to Austria that the third period, that of the technically magnificent but somewhat uninspired

Biedermeier, should in the English mind be most closely associated with Austrian art. Actually the weakness of Biedermeier is far more noticeable in the pretentiousness and gaudiness of the applied art than in the pictorial arts, which can boast such names as Waldmüller and Danhauser.

Applied art has long been accorded a higher status in Austria

than in Western Europe and we find therefore that almost every

aspect of creative art, including illumination, metalwork, ceramics and wood carving, is represented here. The opportunity thereby provided under one roof to gain a conception of the whole achievement of any one period in the history of Austrian art is very welcome to an Englishman, who to gain a comparable view of British art has to visit South Kensington, Millbank and Trafalgar Square.

THE PEDIGREE AND HERALDRY OF THE MORE FAMILY GROUP (Burford Priory Version) Appearing on page 19 of July "Apollo"

The names of the members of the More family represented The names of the members of the More family represented in the group are (reading from left to right) Sir John More I, Anne Cresacre (the bethrothed of John More II), Sir Thomas More, John More II (son), Cecily Heron, Elizabeth Dauncey, Margaret Roper (daughters), John More III (great-grandson of Sir Thomas More), Christopher Cresacre More (great-grandson of Sir Thomas More), Maria Scrope (wife of Thomas More II).

According to the Latin inscription in the left-hand corner of the painting, and the translation which is published by the

the painting, and the translation which is published by the National Portrait Gallery, the general pedigree of the people concerned is as follows:

John More, Englishman, of More Place, in the parish of North Mimms, near St. Albans, Hertford. Knight and Judge of the King's Bench at Westminster.

Anne Cresacre, only daughter and heiress of Edward Cresacre, Esquire, of Barnborough Hall, near Doncaster, in the County She married John More II.

of York. She married John More II.

Thomas More of London, only son and heir of John More I on Netherhall with Roydon, Essex, Esquire, and became Knight and Lord Chancellor of England in 1530.

John More II of London, Esquire, only son of Thomas More and Jane Colte. He married Anne Cresacre of Yorkshire.

Cecilia Heron, youngest daughter of Sir Thomas More, and the wife of Giles Heron, Esquire, of Shaklewell, son of Sir John Heron of Wanstead, Middlesex.

Elizabeth Dauncey, second daughter of Sir Thomas More, and the wife of William Dauncey, Esquire, son and heir presumptive of John Dauncey, Knight.

Margaret Roper, eldest daughter of Sir Thomas More, and the wife of William Roper of Eltham in the County of Kent, Esquire.

John More III, eldest son of Thomas More II and his wife

More III, eldest son of Thomas More II and his wife

Maria Scrope.

Thomas More II, eldest child of John More II and Anne Cresacre. He married Maria Scrope.

Christopher Cresacre More, youngest son of Thomas More II

and Maria Scrope. Maria Scrope, wife of Thomas More II, and third and youngest daughter of John Scrope, Esquire, the only brother of Henry Lord Scrope of Castle Bolton, in the liberty of Richmond, in the County of York. Maria Scrope was born at Hambledon in the County of Buckinghamshire.

don in the County of Buckinghamshire.

The blazons of the nine escutcheons are (reading from left to right) (Encyclopædia of Heraldry. J. & J. B. Burke):—

(1) Argent a chevron engrailed between 3 moorcocks sable combs, wattles and legs gules (latter here sable) quartering argent on a chevron between 3 unicorn heads raised sable, as many bezants. Crest: A Moor's head affronté sable.

(2) or 3 lions rampant gules. Crest: Cat-a-mountain.

(3) argent a fesse azure between 3 colts in full speed sable (fesse omitted) impaling arms of (1).

(4) arms of (2) impaling arms of (1).

(5) argent a chevron engrailed between 3 moorcocks sable combs, wattles and legs gules (latter sable) quartering or 3 lions rampant gules.

(6) as the arms of (5).

(7) as the arms of (4).

(8) azure (here sable) a bend or over all a label of 3 joints and a cadency (this latter in addition) quartering argent a saltire

a cadency (this latter in addition) quartering argent a sature engrailed gules and argent a fesse double cotised gules.

(9) arms of (8) impaling arms of (5) and (6).

The arms of (8) cannot be traced here exactly on account of the lack of the maternal name of Maria Scrope. There is, however, some connection with the Scroope family of Masham, County York, the Typtofte family, and that of the Earl of Worcester.

F.P.

FAMOUS ENGLISH GLASSES

III—THE BRISTOL GLASSES DECORATED BY MICHAEL EDKINS BY E. M. ELVILLE

N a monograph on the Beilby glasses of the XVIIIth century (APOLLO, August, 1947), the present writer described the glasses chosen by the Beilbys for decoration by enamel as the

usual clear, flint goblets.

usual clear, flint goblets.

There was, however, another school of decorative artists who preferred vessels made entirely from white opaque glass. We have an early reference to such artists in the Daily Advertiser, July 29th, 1751: "The greatest curiosities in glass works ever July 29th, 1751: "The greatest curiosities in glass works ever seen, performed by a woman, who makes upwards of 200 different figures in glass, which imitates china ware, but represents nature more than any other china figures."

Later there appeared in the Norwich Mercury, February 14th, 67: "To be sold by a Norwich glass-seller in Lynn, Compleat

of enamel Jars, neatly painted, the colour more beautiful than

Opaque glass was generally white in colour, although it is some-times found tinted. For example, the Queensmere opaque glass made more than a century ago at Gatesheadon-Tyne was tinted to resemble ivory. Taking the opaque cords in the stems of English twists as the standard of ordinary white opaque, it may be noted that it is slightly blue in tone, a feature that can be observed more clearly at the end of the spiral where the opaque cord

Many objects were made from opaque glass in various parts of the country from the middle of the XVIIIth century, but on the whole it cannot be said that they ever reached a high standard of quality. Even today, with advanced tech-nical knowledge of the subject, opaque glasses are among the most troublesome to produce, but the first attempts in this country

to master a new technique must have been attended by many disappointments. It is not surprising, therefore, that they varied from dense, stony white glass which was really opaque to a translucent, opalescent glass having the fiery characteristics of the opal when the light was transmitted through it and a milk-and-water appearance with reflected light. Nevertheless, in and-water appearance with renected light. Nevertheless, in spite of the variation in opacity, there was an increasing demand for this type of glass. Keepsake mugs were popular for sale at country fairs, while rolling-pins, little figures and many other kinds of fancy glass, such as glassworkers might devise in their spare time, were other vessels that found a ready sale.

In Bristol, however, quite a distinct kind of white opaque class was made in addition to many ordinary kinds of coloured.

glass was made in addition to many ordinary kinds of coloured glasses. It was more dense in texture and more creamy in colour; more, in fact, like fine Chinese stoneware or porcelain in appearance than any other opaque glass. When Bristol white opaque glass is once recognised there is no question of its being confused with similar glasses from other parts of the country. On the other hand, there are so many who, through inexperience or an ignorance not entirely innocent, are unable to distinguish

the difference, that it is not surprising to find every single variation of opaque glass, from stony-white to fiery opal, described at some time or other as Bristol.

Unfortunately, the Bristol manufacturers have left us very Unfortunately, the Briston manufacturers have left us very little information, and the comparatively few specimens extant may be accounted for by the fragility of opaque glass, but it is known with certainty that candlesticks were being made at the Redcliff Backs Glasshouse in Bristol as early as 1757.

Now, when an opaque white glass was developed in such a place as Bristol, where delft and china were being made, it followed controlly that its decoration was applied in much the same style:

naturally that its decoration was applied in much the same style; in fact, as will be noted from the Daily Advertiser already quoted, it was intentionally imitative. The only record, however, of the

painting in enamels of Bristol white opaque glass refers to Michael Edkins, whose career is as colourful and vivid as his enamelling. Fortunately, some of the facts of the various activities of Edkins have been collected (Two Centuries of Cer-

Hugh Owen, 1873).
Edkins apparently
arrived in Bristol from Birmingham shortly before 1762, for this date marks the first entry in his ledger. It refers, however, not to glass but to the decoration in colour of a coach. For some time he appears to have divided his artistic abilities between painting delft ware and decorating coaches, but he also had other activi-ties, for the record states "he was exceed-ingly clever at ornamenting enamel and blue glassware, then much in vogue, at hich he had no equal. He was a very good musician and charming counter tenor singer, so much so that Mr. Powell (for whom he painted his first coach) intro-



TYPICAL EXAMPLES OF BRISTOL WHITE OPAQUE GLASS painted in colours by Michael Edkins in the second half of the XVIIIth century

duced him on the stage in Bristol and Covent Garden, London. He did not profit from his début in London, however, for after a dispute in which his patron, Mr. Powell, appears to have been involved, he returned to Bristol in disgust, where his attachment to the stage found an outlet in an occasional appearance and the painting of scenery properties.

He never settled long in one occupation and worked for no

less than five glasshouses between 1762 and 1787. He charged absurdly low prices for his work, a typical entry in his ledger showing that ten shillings was all he earned for the painting of five dozen enamel beakers. On the other hand he appears to have worked very hard, which was probably more from necessity than choice for he married very young and is recorded as having reared a family of thirty-three children.

From specimens of Edkins' work which were preserved by his

relatives it is now possible to identify with some degree of certainty the styles he favoured. Birds and flowers such as appear on the tea-caddies now in the collection at the Victoria and Albert Museum and the figure and garden subjects in Chinese style such as shown in the illustrations, are typical.

The Chinese style, however, was a favourite one with painters of delft and porcelain in Bristol in the second half of the XVIIIth century, and it is not an easy matter to distinguish the work of one artist from that of another. There are no signed and dated specimens of Edkins' work such as those decorated by the Beilby family at Newcastle-on-Tyne.

That Michael Edkins also painted on blue glass is proved by entries in his ledger. For example:— s. d.

3 blue quart cans . . 98

presumably refer to the glass vessels and not to the colour of the enamel used to decorate them. In the case of the blue glasses, however, it is not possible to identify any with certainty as having been painted by Edkins.

It is to be regretted that more specimens of the Edkins school

have not been preserved, for an example in which the decoration is inharmonious or misplaced is seldom found. The fanciful Chinese figures and exotic birds were executed with great charm and specimens are much sought after by collectors.

0 0 0 ANSWER TO ENQUIRY Glass

P.S.H. (Paston). Your photograph without doubt illustrates a jug similar to that shown in *English Glass*, by G. B. Honey. It is, however, not necessarily from Nailsea. Similar jugs were made in Bristol and at the Hopton Wafers glasshouse, Shropshire, which were, on the whole, earlier than the Nailsea jugs.

which were, on the whole, earner than the Nalisea Jugs. For some reason or other they are all described as Nalisea.

The Shropshire jugs were usually clear dark green bottle glass splashed with vermilion, yellow, white and pale green, whereas those in dark green glass splashed with a poor white pigment were made in Nailsea. Your specimen should be about 12 inches in height.

0 CORRESPONDENCE

Silver, Prints and Barnes Porcelain

Dear Sir,

I was very interested to read your article concerning St. Michael's Church Plate in the July issue of Apollo. There is, however, an error that at one time St. Michael's possessed two similar pieces. There has always been only the one piece you describe which some authorities call a tazza, some a cup and some a standing dish. The mistake seems to be due to the mention (English Domestic Silver, page 65) of the cup as "lately" in St. Michael's possession. Actually it has never passed out of our possession although some years ago it was advertised as being for sale. The decision to sell was due to a large debt on the church which had just had very expensive and costly repairs. In March, 1929, the piece was actually in the hands of a man in London who advertised it extensively in the Morning Post for two or three weeks and the advertisement stated that it had been valued at £5,000 at least and that a faculty had been obtained for the sale of the piece. It was on view at the Exhibition of Old English of the piece. It was on view at the Exhibition of Old English Plate at 25 Park Lane. I have no written evidence as to why the sale was not carried out—the Vicar and Churchwardens of that time are dead. But I have been told that the conditions under which the faculty was granted were such as to make it almost impossible to fulfil them in the sale and I am fairly certain that there were some members of the Parochial Church Council dead against parting with the tazza—so between the two, it must have been withdrawn at the last minute.

Yours truly,
K. W. H. FELSTEAD,
St. Michael's Vicarage, Southampton. The Editor, Apollo, August, 1947.

The engraving of Marshal Turenne, belonging to your correspondent Sir Hector Duff, of Bath, which is reproduced in correspondent Sir Hector Duff, of Bath, which is reproduced in the August Apollo, is well known to collectors of Nanteüil's engravings, and is fully catalogued (as also is the one reproduced in the June Apollo) by Messrs. Petitjean and Wickert, in their standard catalogue of this engraver's work, published in Paris in 1925. The two plates come as No. 218 and 219, respectively. Four different "states" of this plate exist ("states" being the

term used by collectors to denote impressions showing successive additions or alterations made by the engraver in the course of his work on a plate—impressions taken by him at various stages to ascertain the effect of these alterations, and even for publication.

The term corresponds, in a way, to that of "editions" in the case of books). The two earliest "states" known are before any lettering, and are excessively rare, only two impressions of the first state and three of the second being known to these cataloguers. Eton is the fortunate possessor of one of the impressions of the second state. In the third state there is a faint mark like a small cross in the centre of the top margin, just above the engraved work; and in the fourth state the cross har of this has engraved work; and in the fourth state, the cross bar of this has been removed, leaving only the vertical. Messrs. Petitjean and Wickert ascribe the date of 1656 to this plate, whereas the larger portrait—reproduced in the June Apollo—is dated 1665.

The cataloguers reprint a lengthy description of Turenne's

character, quoted from Bussy-Rabutin.

Rabutin.
I am, Sir,
Yours faithfully,
HAROLD J. L. WRIGHT. The Editor, APOLLO.

Dear Sir, I have read with great interest Mr. Lancaster's article on Zachariah Barnes in APOLLO for July, 1947. I venture to write now to tell you that we have in the De Winton Collection of Porcelain in the National Museum of Wales a marked cup and saucer seemingly identical with the marked specimen which you illustrate. This had, of course, been duly registered as Caughley, so I am very grateful for your attribution to Liverpool, based on so positive a proof.

The dimensions of the pieces are: Cup, ht. 1\frac{3}{2} ins., diam. 3 ins.;

saucer, diam. 5½ ins. The pieces are light and very highly translucent, and the paste has a greenish tinge.

Yours truly, R. L. CHARLES, Assistant to Keeper, APOLLO Magazine.

Department of Art, National Museum of Wales, Cardiff. July 22nd, 1947.

Dear Sir. I am very interested in Mr. Lancaster's well-written article on Zac. Barnes, as I have a coffee cup decorated in the same willow pattern as Fig. III, page 12, in blue, with the same mark beneath. I also note your remark that he made Delft after porcelain. Being a collector of Delft, I said to one of our leading London dealers in Delft china that I had hesitated over a Delft bowl with a rather poor painting of Napoleon in his robes as Emperor. He considered me wise to turn it down because Delft was not made as late as that. But as Barnes did not die until 1820, he could have made such a bowl. Also in the collection of blue and white porcelain from which I selected the marked coffee cup, there were several pieces painted in the Delft manner showing that there was a transitional period for the decorators.

Yours truly,
T. WICKES, L. J. WICKES, Sudbury, Suffolk.

Readers of APOLLO will grieve to learn of the death of Mr. H. Boswell Lancaster whose articles on ceramic subjects have for long been noteworthy for their informative nature. The news reaches us as we go to press; we were about to announce his thanks to correspondents for their offers to record marked pieces of Barnes' work. 0

R. G. EVES, R.A.

(1876-1941) Official War Artist, B.E.F., 1939-1941

A Memorial Exhibition of this artist's work will be held at the Galleries of the Royal Society of British Artists, 6½ Suffolk Street, Pall Mall East, London, from September 9th—October

1st, 1947.

The exhibition will consist mainly of portraits and portrait drawings, and amongst those to be represented will be such distinguished and interesting personalities as Field-Marshal The distinguished and interesting personalities as Field-Marshal The Lord Alanbrooke, Field-Marshal The Viscount Alexander, Sir Max Beerbohm, Sir Frank Benson, Maurice Codner, Lord Justice Cozens-Hardy, Thomas Hardy, Leslie Howard, Sir Stephen Killik (then Lord Mayor of London), Elsie Lanchester, Sir Shane Leslie, Sir William Llewellyn, P.R.A., the Duke of Norfolk, the Duke of Portland, Lord Russell of Killowen, Heather Thatcher, Sir Hugh Walpole—to name only a few. Apart from works borrowed from private owners, examples have been promised from the Tate Gallery, Imperial War Museum, and from some of the principal Municipal Galleries, if transport conditions permit their being obtained.

ANSWERS TO CORRESPONDENTS

L.W.M. (St. James's). The arms on the "Storr" teapot and coffee pot (1825-27) are identical with those of the family of Edwards of the Isle of Ely, and Portlade, co. Sussex, whose coat was: Argent, a fesse ermines between three martlets sable. Instead of the lion's gamb as seen in your sketch they bore for their crest: On a ducal coronet argent, a tiger passant or. Another family of the same name, and recorded as of Essex and London, also had a similar coat of arms, with the difference of their fesse being cotised sable, and the tiger of their crest being sable, not gold. All attempts to find the crest of a lion's gamb linked to these arms has up to now been unsuccessful; but it is reasonable, perhaps, to assume that the bearer of the arms on the teapot was a member of the Edwards family first mentioned who used the lion's gamb for difference.

A.S. (Plymouth). The arms and motto on a carved mirror are both unusual and have not yet been traced in any of our British armorials. The quarters are seen to be separated by a cross patté-throughout, like those of the Royal Arms of Denmark, which have for some centuries been divided by a Cross of the Order of the Dannebrog. A considerable number of the principal Scandinavian families use a cross patté-throughout to separate their frequently complicated coats, and the quarterings in these are often not indicative of descent, but all included in the original grant of armorial bearings. One example is the arms of Baron Stael de Holstein; another is the coat of the Barons von Bergensträhle, whose shield is tierced in pairle, and the quarters are divided not by a saltire, but by a patté-throughout. Yet another instance is found in the arms of the Counts of Hohenwaldeck von Maxelrein, who also have an escutcheon "en surtout" as in the coat sent for identification. It is hoped that these arms will yet

Viners (Sheffield). The coat of arms you enquire about was borne by Sir Watkin Williams-Wynn of Wynnstay, 5th Baronet, M.P. for co. Denbigh, who was born 1772, and in his forty-fifth year married Lady Henrietta Clive, the eldest daughter of the 1st Earl of Powis, and grand-daughter of the famous "Clive of India." Sir Watkin died 1840, when the baronetcy passed to his eldest son. The Williams-Wynns derive from a kingly race, and have for several generations held pre-eminent rank in the principality of Wales. They trace back to Rhrodi Mawr, King of Wales, A.D. 843, through Griffith ap Cynan, King of North Wales, who died 1136, and Owen Gwynedd, Prince of North Wales, a chivalrous and distinguished monarch, who after a popular reign of thirty-two years died in 1169 and was buried, as was his father, in the Cathedral at Bangor. The surname Wynn appears to have been attached to the sons of the eleventh in direct lineal descent from Owen Gwynedd, because of their fair complexions. It would occupy too much space to give details of each baronet of this family, for they were all men of learning and brilliance. The father of the bearer of these arms was the 4th baronet, who married Charlotte, daughter of the Right Hon. George Grenville, and sister of the Marquess of Buckingham. Their second son, Charles, became a politician of note, and is said to have three times refused the post of governor-general of India. He is remembered as having been a friend of Southey and of making the poet an allowance of £160 a year for several years, withdrawing the gift only on Southey at last receiving one from the Government. This coat of arms seen in its full achievement gives one

This coat of arms seen in its full achievement gives one a glimpse of some of the most historic coats of Wales, and here Sir Watkin Williams-Wynn impales his own quarterings with the arms of his wife in this manner:

ist: Vert, three eagles displayed in fesse or (for Wynn); and: Argent, two foxes counter-salient in saltier, gules, the dexter surmounted of the sinister (for Williams); ard: Salte, a lion rammant argent (for Enghand, daughter of the

3rd: Sable, a lion rampant argent (for Engharad, daughter of the King of Cardigan);
4th and 10th: Argent on a fesse sable, three mullets or (for

Clive); 5th and 9th: Per pale azure and gules, three lions rampant

argent (for Herbert);

6th: Gules, on a chevron between three boars' heads couped argent, armed and langued or, three trefoils vert (for Thelwall);

7th: Azure, a cross pattée fitchée or (for Cadwalader);
8th: Gules, three lions passant in pale argent, armed azure
(for Griffith ap Cynan, King of North Wales).
Crest: an eagle displayed or.

A.H.P. (Chichester). Arms on Worcester and Derby Plates. The coat of arms No. 1 is identified as belonging to the families

of Crossby of Newcastle, and of York, who bore: argent, a lion rampant sable, in chief two hands couped and erect gules. The mullet in base is simply a distinguishing mark of cadency denoting the holder to be the third son of the family. The Crossbys were, no doubt, connected in the past with the family of Crosbie of Ardfert, Co. Kerry, for they bore the same arms, but without the mullet. The ancestor of the Crosbie family, who was immediately descended from the Crosbies of Great Crosbie, Co. Lancaster, went to Ireland in the reign of Elizabeth, and from him descended Sir Maurice Crosbie, who became Baron Brandon. His son, William Crosbie, the second baron, was created Earl of Glandore in 1776. This earldom, however, was short lived, for it became extinct on the death of the second earl in 1815. The Barony of Brandon then reverted to a cousin, the Rev. William Crosbie, who became fourth Lord Brandon, but on his death in 1832 the barony also became extinct.

The coat of arms No. 2 is apparently a variant of the Garrett coat impaling Newland of Newlands, Co. Southampton. The dexter coat of the Garretts is recorded as: Argent, a lion passant between two flaunches sable. Crest: a lion passant ermines, resting his paw on a fleur de lis, or. This same crest was also held by John Garrett, Lord Mayor of London (1824-1825); he, however, bore the arms of the Garretts of Dorney Court. A family spelling their name Jarrett also bore 'a lion passant between two flaunches', but blazoned their flaunches purpure for difference. Their crest is found to be the same as for Garrett.

The coat to the sinister, which is blazoned: Argent, on a chevron, the upper part terminating in a cross patee gules, three bezants—was borne by the family named Newland who descended from Roger Newland, of Newlands, Co. Southampton, who having failed in the attempt to effect the escape of Charles I from Carisbrooke Castle, suffered death on the scaffold, exclaiming, "Deprived of my life, my property, I leave to my posterity, Le nom, les armes, la loyaute," which has since been retained as the motto of the family.

The arms of No. 3 are those of Ibbetson, of which family was Six Henry, Ibbetson, of Leeds, who at his own expense.

The arms of No. 3 are those of Ibbetson, of which family was Sir Henry Ibbetson, of Leeds, who, at his own expense, raised a corps of 100 men during the rebellion of 1745, and was created a baronet 1748. The 7th baronet of this name, Sir Henry John Ibbetson, was Under Secretary of State for the Home Department 1874-1878, and Financial Secretary to the Treasury 1878-1880; he was raised to the Peerage as Baron Rookwood in 1892, and died in 1902. He left no children, and so the title became extinct. The Ibbetson arms are: Gules on a bend cotised argent between two fleeces or, three escallops of the field. Crest: A unicorn's head erased per fesse argent and gules charged with three escallops counterchanged two and one argent and gules.

A.H.S. (Leeds). The silver-gilt rat-tailed spoon which has on it the Leeds mark of a pendant lamb, known as a Golden Fleece, may perhaps be dated round about 1700, for the same mark and initials of ST are on a pair of patens (one of which is dated 1702) at Harewood Church in Yorkshire. These initials also appear on a fluted porringer of 1697 whose maker is known to be Joseph Stokes. The crest on the spoon is of the family of Hore, of Pole Hore, co. Wexford, who descend from Sir William le Hore, one of the Norman knights who invaded Ireland in 1170. The pendant lamb device is known as a Golden Greece for its similarity to the badge of the Order of that name, and was probably chosen as a mark for Leeds on account of it figuring in the city's arms.

J.F.P. (Kansas City). The rubbing of a crest on the Hester Bateman long-handled spoon dated c. 1782-83 appears to be a demi-wolf ducally gorged and chained—as far as one is able to tell from the rather indistinct impression. This crest was borne by the Bruton family of Devonshire, but information about this family has been slow to find, on account of there being so few traces of them in any published books of reference. It has been ascertained that the Brutons at one time lived at Yeo-vale, a property in the parish of Alwington, near Bideford. This house and land had been originally in the possession of the Yeo family, then passed to the Giffards, whose heiress married Sir George Cary of Cookington, and was later sold by the Carys to John Bruton, Esq., in 1683. Another property belonging to the Bruton family was Winscot, the time of possession being of much later date, for Charles Bruton, Esq., was living there in 1821. There are memorials in Alwington Church to William Bruton, dated 1681, and John Bruton, dated 1701. There are also memorials in Exeter Cathedral to William Bruton, dated 1608, and another to his son William, 1661. This family bore for their coat of arms: Per pale gules and azure, a fess between two chevrons argent.

SALE ROOM PRICES

PENCER HOUSE, St. James's, where we shall soon be meeting, will be very convenient for all the fraternity. Christie's have been somewhat fortunate in being able to find another temporary home of a size sufficient to take all the works of art that continually pour into their Rooms to be dispersed in a very short time to every part of the world. Collectors will no doubt be intrigued to view the new world meeting place

of the lovers of works of art.
July 4: Knight, Frank & Rutley (continued from the August issue) and the 11th, 16th, 17th, 18th and 25th: Georgian mahogissué) and the 11th, 16th, 17th, 18th and 25th: Georgian mahogany revolving bookcase, £70; inlaid mahogany writing table, £80; Georgian secretaire, £100; William and Mary gilt frame armchair, £40; Adam mahogany serpentine shaped front side table, £15; Georgian drum library table, £95; English bracket clock, movement Johnson, London, £48; carved wood figure of an early French king, £190; early Dutch walnut bureau, £32; Louis XV tulipwood commode, £80; Louis XV gueridon, £37; "The Works of Louis Stevenson," Vailime edition, £15; antique carved plaque, St. George, £10; Cattle, by Cooper, £15; Flowers, Van Huysum, £50; Sheep, James Prim, £11; French mantel clock, XVIIIth century movement, Ioram, Paris, £11; three coffee tables, £22; pair Austrian armchairs, £95; similar pair in Jacobean style, £100; grandfather clock, John Wyke of Prescot, £25; George III mustard pot, £12; George III salver, Robert Jones, £35; six George I walnut chairs, £125; Chippendale mahogany winged bookcase-secretaire, £185; Crown Derby part dinner and dessert service, £89; Sheraton mahogany table, £62; Georgian mahogany winged bookcase, £240; George I walnut folding card table, £155; six Chippendale mahogany table, £62; Georgian mahogany winged bookcase, £240; George I walnut folding card table, £155; six Chippendale mahogany table, £80; pair satinwood commodes, £90; Chippendale mahogany table, 28: pair satinwood commodes, £90; Chippendale mahogany table, 28: pair satinwood commodes, £90; Chippendale mahogany table, 28: pair satinwood commodes, £136; Daedulus and Icarus, Vandyck, £210; Portrait of the Earl of Hyndford, Raeburn, £137; The Morning Bath, an interior with a lady bathing, J. B. Pater, £336.

July 7. Gold Boxes and Miniatures, Christie's: La Foire de Saint Germain, L. N. Blarenberghe, £168; Fete by Moonlight, by the same, £157; Portrait of the Duches of Grammont, £126; three by Jean Petitot: Portrait of the Duchess of Grammont, £126; three by Jean Petitot: Portrait of the Duches of Grammont, £126; three by Jean Portrait of the Duc any revolving bookcase, £70; inlaid mahogany writing table, £80; Georgian secretaire, £100; William and Mary gilt frame armchair,

J. C. Neuber of Dresden, inlaid with baskets of flowers, £997; and another one by the same, £651.

July 3 and 9 and 10. Pictures, Furniture, ROBINSON AND FOSTER: Flowers in Vase, Jan Van Huysum, signed Bier, £76; Shipping in a Choppy Sea, S. de Vlieger, £110; Venus and Cupid, W. de Poorter, £82; View in a Town, A. Eversen, £69; Mouth of a River, J. van der Capella, £86; Men of War in a Rough Sea, W. van der Velde, £57; The Flight into Egypt, Rembrandt, £84; Queen Anne tallboy, £120; carved display cabinet, £85.

July 1 to the 30th. Porcelain, Silver and Pictures, PUTTICK AND SIMPSON: Old Spode tea and coffee service, £50; Mandarin toy service, Ch'ien Lung, £21; Sheffield supper set, £80; George III oblong tea tray, W. Bateman, £105; Dresden dinner service, 74 pieces, £108; pair Chippendale mirrors, 53 x 27 ins., £95; pair mezzotints in colours, by J. Jones, £135; Flowers, by Cornelius Van der Donck, signed, £95.

BOOKS RECEIVED

CHAMPION'S BRISTOL PORCELAIN. By F. SEVERNE MACKENNA. (F. Lewis.) STORY OF AMERICAN FURNITURE. By Thomas HAMILTON ORMSBEE. Reprint. (McMillan.) 12s. 6d.

MEN OF TASTE. By MARTIN S. BRIGGS. (Batsford.) 15s. THIS PETTY PACE; drawings by Mary Petty. ALFRED H. KNOPF. (Paul Elek.) 18s. ARTIBUS ASIAE, Vol. X/I. Editor ALFRED SALMONY (New York), Asconia, Switzerland. 16s. 6d. Annual Subscription

£3 (four issues).

MENDELSSOHN LETTERS. Edited by G. Selden-Goth. (Paul Elek.) 16s.

BOOK REVIEWS

BOOK REVIEWS

FLATS, MODERN DEVELOPMENTS IN APARTMENT HOUSE CONSTRUCTION. By H. KAMENKA. (Crosby Lockwood & Son, Ltd.) 175s. net.

Mr. Kamenka's book is a useful record both of the history of flat construction and of its modern developments. He concentrates upon flat-building in Paris and in New York, both cities whose site forms a natural incentive to this form of construction. In Paris the multi-storey apartment house is the normal habitation of the town dweller, and has been for many generations, as the result of limitation of space. There is an even greater incentive in the site of New York, a narrow rocky island encased between rivers and sea. A large number of photographs of flats are included, and in one the writer of the book has designed on the Quai d'Orsay in Paris, a very successful adaptation of the Louis XIV tradition.

THE ART OF THE FRENCH BOOK. Edited by A. LEGARD. Introduction by PHILIP JAMES. (Paul Elek.) £2 10s.

The work summarises the history of French book production

from Merovingian to modern times, from the IXth century manuscripts to books of our day, illustrated by Picasso, Maillol and Braque, and is based on the great collection of the Bibliothèque Nationale in Paris. It is fitting that three of the introductory chapters are by a keeper and an assistant keeper of this library. The subject of the book is book-illustration rather than book production, and typography is summarily treated. The many illustrations (there are one hundred and eighty-two), Mr. Philip James writes, are a "tribute of convincing power to the grace, veracity and magnificent assurance which are the hall-marks of French art," an appreciation true of the achievement and experiments of the XVIIIth and much of the XIXth centuries. As was recognized at a recent National Book League exhibition, the books sent from France witness to the survival and the confidence and the traditional splendour of French book design, though their examples verged upon the province of the painter. The latest in date of works illustrated are the linear masterpieces of Maillol's, illustrating Ovid's L'art d'aimer (1935), Les Pastorales, ou Daphnis et Chloé (1937), and Pablo Picasso's etchings for Buffon's Historie Naturelle (1942).

ANSWER TO CORRESPONDENT

R.B. (Sheffield). The crest on the coffee pot dated 1764 appears to be a stag's head cabossed, which is borne by the families of Hunter of Bonnytoun and Doonholm, Ayrshire, and Hunter of Straidarran, Co. Londonderry.

ANTIQUE DEALERS' ASSOCIATION

Mr. Malcolm Webster presided over the first social function since the outbreak of war and held during his presidency of the British Antique Dealers' Association at Grosvenor House, Park

Lane, on the 29th May last.
Mr. Webster was able to tell the company of the continued expansion of the membership of the Association, of its progressive importance to members and to all those interested in the engrossing pursuit of collectorship.

It cannot be told too often that within the membership of the Association there is a vast fund of knowledge, learning and practical wisdom which collectors can draw upon.

Collectors will find how cheering it is to know an expert, how gratifying the confirmation of a wise choice of purchase, and how empty and desolate collecting could be without this

store of experience.

In the next issue of Apollo we shall hope to find space for the names of the President, Vice-Presidents and Councilmen elected at the General Meeting.

CURRENT SHOWS AND COMMENTS BY PERSPEX

MANNERS AND MODES

RADITIONALLY London in August and September is empty. That is to say, only about seven and three-quarter millions of its eight million inhabitants are around, augmented by an extra few hundred thousands of provincial visitors. This year the presence of the provincials has been phenomenal, so that whether your tastes in leisured occupation took you to Lord's, to the theatres or cinema, to the Zoo, to the river, or humbly to Hyde Park or Hampstead Heath, the term "empty" became relative. Happily this applied to the picture galleries and Museums. The National Gallery, the Tate, the Victoria and Albert, and the British Museum, have had record attendances; this last still driving would-be visitors away from the obvious front entrance and viva voce directing them round the several streets to the back door. One would have thought that after more than a year of this, either

a way could have been made through the Museum or at least a plain, large-scale plan at the entrance gate might have given the directions. Only those of us who have offices in Montague Street can record the bewilderment and discouragement of pilgrims lost in Russell Square. One notable event of the month, as it happens, has been the reopening of the Print Room—an event which called for a fanfare, but was conducted almost with secrecy.

almost with secrecy.

Against this slight murmur of discontent must be written enthusiasm for the enterprise of both the Tate Gallery and the Victoria and Albert. The Tate have a magnificent show of the work of four British painters: Turner, Constable, Hogarth and Blake. The V. and A. have one on "The Human Form in Indian Sculpture," a useful prelude to the promised Exhibition of Indian Art which is to be the Winter Exhibition at this

Whiter Exhibition at Burlington House this year. Meantime the private galleries play their part, very few of them passing into summer doldrums with a notice to say they are "Closed until . . ." The Leicester staged their second edition of Artists of Fame and Promise; Roland, Browse & Delbanco are giving us an opportunity to see the Pre-Raphaelite Drawings from the Birmingham Art Gallery; the R. B. A. Galleries have a Memorial Exhibition of the work of R. G. Eves; the Da Vinci Gallery have their new Spanish painter; and if your tastes demand le dernier cri you will find it in the "Ascher Squares" at the Lefevre. This is to name but a few outstanding events, for hardly any gallery is closed.

is closed.

The Tate Exhibition is of particular interest, for there the casual visitor is enabled to get an excellent estimate of the work of these four outstanding British artists, and if you are given to theorising you can study four directions of painting almost completely dissimilar in their content and technique. The opportunity to see so many works by Hogarth in his dual manners of dramatic storyteller and of portraitist is one not to be missed. The Blake Exhibition which has been used abroad by the British Council includes many works not easily otherwise seen. The Turners and

the Constables, although they are pictures we know well, gain from the setting they have been given and from being brought together in unexpected juxtaposition. The Turners especially are breath-taking, alike in their range and magnificence. Indeed, if one has any criticism to make of the hanging and overall planning of this quadruple Exhibition it is that the placing of the Turners in the first room proved hard on the Constables and gave a slight sense of anti-climax to the rest of the show. After works such as the "Sunrise and Castle in a Bay," that miracle of light-drenched air and mist, even the great Constables feel earthly and pedestrian.

The criticism is the more just in that fundamentally both artists

The criticism is the more just in that fundamentally both artists were—if we may coin a term—Pre-Impressionists, their interest centred upon the effect of light upon objects and its power to transform the common things of earth. Constable at his greatest, say, in "The Haywain," is still held by those things of earth. Was it

things of earth. Was it not Blake himself who, not Blake himself who, seeing a sketch of Con-stable's, cried: "This is not drawing; it is inspiration!" And the artist replied simply: "I never knew it before. I meant it for drawing." It is a revealing story. It is a revealing story. Constable was the son of a miller and art for him was honest daily bread. Sometimes his honesty to fact betrayed him. He declared that he "loved every stump and stile" and he has a tendency to put every stump and stile in, so that there is a touch of truth in that malicious comment of Ruskin's that he had a "morbid preference for subjects of a low order." Often, by the grace of nature and his own eye for the painter's moment, stumps and stiles, clouds and trees, fields and water and stones come together in perfect unity. Sometimes, as witness the large "Hadleigh Castle" in this Exhibition, they do



"LE JOURNAL." By JOHN NAPPER

From "Artists of Fame and Promise" Exhibition at the Leicester Galleries

Perspex's choice for the Picture of the Month

not: we cannot see the wood for the trees nor the illumination for the specks of light. It was Turner's fault that I saw Constable with so critical an eye that even the "Salisbury Cathedral" looked too topographical. But the "Dell in Helmingham Park" made up for everything. The Constable who saw the beauty of the light on this one vast fallen trunk was a visionary or at least a man capable of visions.

Nevertheless I would advise visitors to see the Constables before the Turners. Metaphorically roped to the mast and with ears waxed against his siren tones, sail firmly across from door to door, enjoy the Constables, the Hoearths, the Blakes and then

Nevertheless I would advise visitors to see the Constables before the Turners. Metaphorically roped to the mast and with ears waxed against his siren tones, sail firmly across from door to door, enjoy the Constables, the Hogarths, the Blakes and then return and succumb to his allure. Marvel, as I did, how he could indicate a whole town with a few apparently shapeless touches of blue in "Rain, Speed and Steam"; how he knew how to paint the forms of those swirling lines of demoniac power in "The Snowstorm" (even though he had himself strapped to the mast of the ship that he might store up the vision in that miraculous memory of his); how he could evoke on canvas the dazzling light of dawn and with three or four flecks of cream paint give the vastness of three dimensions to the upper air in his third version of Norham Castle. In the "Interior, Petworth," in his attempt to combine

the brightest tone with the most vivid colour, he may have gone too far and failed as magnificently as he usually succeeded.

Against this adoration of light and the colour of light shared in their degrees by both Turner and Constable, Hogarth and Blake are obviously worshipping at other altars. In content Hogarth is humanist, moralist and chiefly dramatist; in technique a brilliant draughtsman. Blake in content is concerned entirely with the world of the spirit and the imagination; and technically is (except on rare occasions) a struggling draughtsman trying vainly to escape from the symbols which perforce he had to take from this "vegetable from the symbols which perforce he had to take from this "vegetable world" as he called it. Blake's converse was with angels, but he had to talk in the English language, and Cockney at that. His drawing, for all its preoccupation with heaven, found difficulty in escaping from the all too solid marble of the tombs of Westminster Abbey, where he first learned his craft. His powers as a designer redeem the situation, however, and at moments, as in the mag-nificent "Ancient of Days," create a work which reaches the heights demanded by his soaring imagination.

The sheer urge of that imagination gives him courage which no st content to traffic with earth only would have had. Who but artist content to traffic with earth only would have had. Blake would have conceived a whirlwind built up of angelic forms or, as in the "Paolo and Francesco," of the bodies of dear lovers damned? His art deals with the elements—with earth, air, fire and water—and finds approximately satisfying means of depicting them in their elemental aspects. He can show any idea linearly because it never occurs to him that there is nothing linear if Satan is overthrown at the Temptation. So you get not only Satan over-thrown but a magnificent series of downward swirling lines which depict overthrowing. Blake in the Age of Reason was, as an artist, so infinitely more reasonable than the age that he knew that no artist need be tied down to what his eye saw, but could, if he wished, put down what his mind conceived with only the slightest con-cession to the appearances of visual nature. Which should take us straight to Ascher Squares, but we will pause on the way thither

to look at the fourth of these British artists: Hogarth.

By all the tenets of our day Hogarth's most characteristic work by all the teners of our day are revealed as themselves wrong, except that in face of it the teners of our day are revealed as themselves wrong. He told a story and he pointed a moral, both verboten in current aesthetics. The "Marriage à la Mode" series showing at the Tate not only tell a story: they tell a full-length realistic novel, or a play in six acts. If we are determined to the story is the story of the story is the story of the story mined to give Hogarth the licence which has been so definitely cancelled for all XIXth century exponents of the art of pictorial cancelled for all XIXth century exponents of the art of pictorial story-telling we can safely concentrate on the superb draughtsmanship and his unerring sense of composition. The very first picture in the Tate, the "Self-portrait," shows the palette marked with that line of "grace and beauty" which was the basis of his somewhat confused aesthetic creed. Actually he happened to have an eye and a memory for the infinite variety of poses of the human body equal to Turner's for effects of light. The stage, the street, the salon: "Be where I will, while my eyes are open I am at my sketches," he said; and having that typical English possession, a

sketches," he said; and having that typical English possession, a social conscience, he put his genius at its service.

The portraits are things of joy. That immediacy of eye and hand working perfectly together give the freshness of a sketch with the sense of solidity of finished work. Whether it be an actress, the immortal "Shrimp Girl," or that group of the heads of his servants, Hogarth has them "to the life."

I was reminded of Hogarth's work—and there can be no higher praise—when I looked at the portraits by Reginald Eves at his Memorial Exhibition at the R.B.A. Galleries. It was not only the chance inclusion of a Portrait of Elsa Lanchester (who those of us when know here designed by who know her have always realised to have been designed by Hogarth in those pre-natal spheres where spirits become flesh), but that there is in his portraiture that liveliness in the finished work which retains the spirit of the sketch. It may be simply the Impressionist manner, but there is solidity as well as chance effect of light. Like Hogarth, too, one feels him to be more at home with the people of the theatre and of literature than with the exaltées of Society. Impressive titles and whole alphabets of honours and distinctions indicate the success which made him an official painter; but a gay insouciance was the keynote of his art. There was once a heavenly row about his having used a photograph as the basis of a painting; I forget whether before or after Sickert chose deliberately to do the same thing. Happily neither of them needed to, as a visit to the R.B.A. Galleries and a glance at any

Another Exhibition which deeply interested me was that at the Da Vinci Gallery of the young Spanish painter Isaac Diaz Pardo. He is still only 26 years old, and has already made some stir in his own country, as he may well do in this. His work is steeped in

the Spanish tradition, echoes of Goya, of El Greco in the portraits, even of Velasquez, resound in his ambitious canvases. Actually he is at his most sure when, as himself, he is concerned with solidly painted still life; but whether he is painting a portrait or making a large figure composition, he has courage and daring which promise well for the future. There are some weaknesses in his work inevitable to a young painter who works in the solid style and on the scale which Diaz Pardo does.

'Ah, but a man's reach should exceed his grasp

Or what's a heaven for?'

It was Browning who knew so much about art, who said that, or rather who put it into the lips of his Andrea del Sarto. One remembers the line in face of the work of this discovery from Spain, of whom we should hear much more if he continues to work as well as he has begun. At least his art is native and its echoes are not

as he has begun. At least his art is native and its echoes are not those of the Quartier Latin; and his style is the grand style.

The second series of "Artists of Fame and Promise" at the Leicester Galleries had much that was pleasantly charming with little so outstanding as to make one thrill to the title. I believe that the Matthew Smith "Draped Nude" created a ferment in the breasts of some visitors and critics. I will confess that I could only boggle at the use of English in the title and of method in the resisting; but then I am not moved event in the physical sense of painting; but then I am not moved except in the physical sense of rapid departure by Matthew Smith's overripe ladies. I did greatly enjoy the quietude of a picture by John Napper, "Le Journal," and wished it could have changed places with the Matthew Smith, for it was rather inconspicuously in a corner behind a desk while the "Draped Nude" had the middle of a wall. As the Napper was a delicate whisper of a picture and the Matthew Smith a scream I felt that the Galleries had not shown their usual genius in hanging.

I felt that the Galleries had not shown their usual genius in hanging. Napper is still a very young artist—well under thirty, I believe—and is rapidly winning a place for himself. "Le Journal," exquisite study in the soft yellow-green light of early morning with soft mauve shadows, is a large work by modern standards. A few well-placed accents—the slippers, the line of the newspaper, the shadow under the wrist—give solidity of form to a canvas fundamentally Impressionist in technique. This is contemporary painting, but none of the lessons of the past has been recklessly thrown aside. Some of the small things in the exhibition were very attractive.

Some of the lessons of the past has been recklessly thrown aside. Some of the small things in the exhibition were very attractive: two drawings of Nudes by Modigliani; a little water-colour by Helen Pennefather who handles her medium with remarkable sureness; and "Parr Hills" by Alick Knight in a technique which has the charm of novelty. This annual late summer event at the Leicester Galleries is one not to be missed.

All this art fear the dessire of Hogarth to almost everything

All this art, from the classics of Hogarth to almost everything at the Leicester—almost, for there are a few exceptions there—is art based fundamentally on nature. When we move to the Lefevre Gallery we are really in another world, the world where Design is the first motive. The present Exhibition of silk squares of about Gallery we are reany in resent Exhibition of silk squares of about one yard dimension, designed by the foremost modern artists of France and England, and quite beautifully printed in limited and not-so-limited numbers by the textile house of Ascher, was opened by Sacheverell Sitwell. So Ascher Squares may well become the mode; and our social heads may be wrapped in designs by Matisse, Derain, Moore, or Sutherland. The Squares are also proposed as framed decorations for modern walls, or to be collected like rare editions of books.

They are fascinating for those who like Design for Design's sake. Personally I should not want to wear a "Cornish Landscape" on my head were I of the feminine beaumonde even were it as little like Cornwall as Robert Colquhoun has made it. Draped, the design might disappear into a pleasant medley of yellow and lilac, design might disappear into a pleasant mediey of yellow and mac, white and grey; but this is as mercifully true of a scarf from the House of Woolworth as of *une echarpe* from the House of Ascher. Let us hail them, however, as a delightful jeu d'esprit in our world of austerity. Hogarth's Countess would certainly have worn one, and the Earl would have collected them.

and the Earl would have collected them.

Returning to the more eternal in art: an inadequate because brief note upon the magnificent Exhibition "The Human Form in Indian Sculpture" with which the Indian Section of the Victoria and Albert has reopened. The few pieces are as beautiful as they are beautifully displayed. They are wisely augmented with photographs to complete their story. With that mented with photographs to complete their story. With that sense of showmanship which is now a feature at South Kensington this reopening was made an Occasion, with Lord Listowel performing the ceremony and a fascinating Dance and Lecture Recital by Ram Gopal and his Company to add to the attraction. Romain Rolland demanded as the basis of art the three qualities of "Joy, Energy and Intelligence." South Kensington offer them in full measure, and as a prelude to the forthcoming Indian Art Exhibition at Burlington House have staged a show which must be seen.

FURNITURE AT WYKEHAM ABBEY-I

BY M. JOURDAIN

THE Lord Downe's collection of English furniture at Wykeham Abbey in the North Riding of Yorkshire, is partly inherited, but the greater part has been chosen by him for its interest and fine quality. Some pieces were brought from Dingley Hall, a Northamptonshire house which had been owned by the Hungerfords for a century from 1770, and which was bought by Lord Downe



Fig. II. Pendant of armchair carved with the crest of Hungerford



Fig. III. Walnut double chest of drawers



Fig. I. Mahogany armchair, part of a set. Circa 1780

in 1883. A set of armchairs (Fig. I) and a sofa bears the crest of Hungerford (out of a ducal coronet a garb between two sickles) carved on a pendant on the seat rail (Fig. II); and the garb appears alone on the sofa and chair back. The set shows the skilful balance of flowing curves characteristic of furniture dating from about 1780. An Italian white marble chimney-piece which had been taken to Dingley Hall from a house in Berkeley Square, and later transferred to Dingley Hall, has its entablature supported by two monkeys in full relief, and the tablet is carved with monkeys in human dress in low relief. A carved and gilt with monkeys in human dress in low relief. A carved and gilt chimney glass, a mirror and picture frame have been also moved to Wykeham Abbey from Dingley Hall. The portrait by Sir Joshua Reynolds of the third Lord Downe, who commanded the twenty-fifth Regiment at the Battle of Minden (1759) and died in the following year, is surmounted by a classical helmet in allusion to Lord Downe's military career. A gilt chimney glass' and mirror framed in rush-fronds and festoons of husks, date from the same period. In the latter, the "long rhythmical curves and the reticence of ornament" foreshadows the classical reaction; while in the chimney glass, scrolling acanthus is combined with oak-leaves and branches and detail in the roccoc taste.

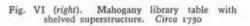
Among walnut furniture of the early XVIIIth century is a double chest of drawers (Fig. III) veneered with walnut of attractive colour and figure and having the canted corners of the upper stage fluted. In the walnut winged armchair (Fig. IV) which is covered with petit-point needlework in bright and varied colours, the larger areas (such as the back, the cheeks and the

colours, the larger areas (such as the back, the cheeks and the cushion) are worked with single figures or a group framed in a landscape. Another example of fine and finished needle-work is the seat and back of the fruitwood settee (Fig. V) worked in polychrome silks and wools in petit-point on a bright red ground.

APOLLO



Fig. IV. Walnut winged armchair covered with needlework. Early XVIIIth century



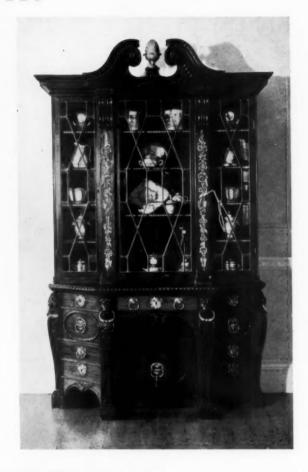




Fig. V. FRUITWOOD SETTEE, covered in petit-point needlework

FURNITURE AT WYKEHAM ABBEY



Fig. VII. Mahogany candle stand, one of a pair. Director period

The design, which consists of sprays and flowers, centres on the back in a medallion worked with a landscape. The arms, which finish in a scroll carved with an eagle's head, are carved on their supports with a shell; carved on their supports with a shell; the cabriole legs are also carved with a shell, and the seat rail with a Victorian scroll. There are also some interesting examples of early Georgian mahogany furniture. In the sidetable the front legs, which are formed as trusses, are carved with a mask, a motif in fashion between about 1725 a moth in fashion between about 1725 and 1745. In this example, the bearded satyr-mask expresses a Satanic vivacity, and has taken a high polish upon its salient features; the rest of the face of the leg is carved with a pendant of husks and acanthus leaves. This side-table is very similar to an illustrated in the Are of leaves. This side-table is very similar to one illustrated in the Age of Mahogany, a except that in the latter there is a pair of trusses at the angles. The library table (Fig. VI) belongs to a small group of furniture dating from about 1730, in which the handles and escutcheons are large in scale and effective. The lion-headed terminals give the piece a monumental scale and effective. The lion-headed terminals give the piece a monumental appearance, and the two front legs pull out to support a writing slab. The shelved superstructure, which, though of approximately the same date, is not part of the table, has finished pendants in pine applied to the two centre nilasters.

finished pendants in pine applied to the two centre pilasters.

There are several examples of the lighter Georgian style which is figured in editions of the *Director* (1754-1762). The chair (Fig. VIII) is the well-known ribband back design.

design, to which the text of the Director4 draws flattering atten-tion. The back follows one of the three designs

one of the three designs one of the three designs on Plate XV of that work in the 1762 edition, but the legs of stands (Fig. VII) in which the properties of mahogany are fully exploited by the carver, there is an unusual amount of carving on the pierced surround of the top and the foliage im-

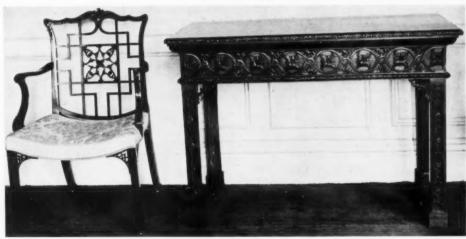


Fig. VIII. "Ribband-back" single chair, the back following the Director Plate XV (1762)

mediately beneath it, in which the leaf tips project some distance

mediately beneath it, in which the leaf tips project some distance from the ground.

The design of a pair of armchairs (Fig. IX) is closely similar to that of a set formerly at Bramshill, in Hampshire, except that in the latter the ornament filling the central square of the back differs, and the arms are filled in with lattice work in the Chinese taste. The back rail is carved with the crest of Oldfield (out of a ducal coronet a demi-dragon). The card table shown in the same illustration is unusually richly carved with a rosetted guilloche on the legs and wide frieze.



¹Illustrated in the Dic-tionary of English Furniture, Vol. 2, p. 338

²Illustrated Ibid, p. 333 ³Figure 91 ⁴Edition 1762

Fig. IX. Armchair (one of a pair).

Circa 1760

Mahogany card table (Director period)

A SHORT HISTORY OF CHINESE ART

By Professor Ludwig Bachbofer. 139 pp., coloured frontispiece and 129 illustrations. (Batsford. 42/-.) Review.

PROFESSOR BACHHOFER'S new book is made up of three essays—on bronzes, sculpture and painting—with an introductory section on the Neolithic Age. The intention of these essays is to summarize the results of research in certain fields of Chinese art, undertaken by the author during the past thirteen years, and to present the changes of style, which occur in almost three millennia of artistic production, as phases of a "logical, orderly and organic evolution."

The author is not primarily concerned to relate Chinese art to its cultural or religious background. His emphasis, as he claims in his Preface, is upon problems of form: he uses the word not solely as an equivalent of style, but more commonly in its restricted sense of pattern and space-representation. The treatment may appear in consequence rather dry to the non-specialist, but it does have the advantage that the material is presented simply and is remarkably free from the all-too-common formulæ of scholars and connoisseurs. Though this book is the work of a specialist, trying to put his house in order, the general reader will find it quite intelligible.

Professor Bachhofer traces very briefly the changes in body, shape and ornament of the Neolithic pottery of the three main cultural provinces of Kansu, Honan and Shantung, in order to establish some sort of continuity between China's Neolithic Age and the fully developed Bronze Age of the Shang (c. 1523-1027 B.C.). The hollow-legged tripod (Li), the angular meander, into which the swirling ornament of the well-known painted Pan Shan pottery had developed, and the fine white ware, found alongside the black pottery in the so-called Lung Shan culture, are common to both periods and seem to provide the necessary links. While emphasizing the continuity and persistence of Chinese culture, Professor Bachhofer holds the view that both the painted pottery and the bronze art of the Shang represent cultural invasions from the West or North-West. Archæology in China is still in its infancy; undoubtedly, the best course is to observe the commendable caution of those Swedish scholars who have had access to most of the material and who leave the question open. The comparative chronology of the three main provinces and the poverty and presumably late date of Bronze Age material in Kansu, might perhaps suggest a solution, other than Professor Bachhofer's. He seems content, however, to call the most characteristic of all the motifs on Shang bronzes—the ogre-mask (t'ao-t'ieh)—more or less Chinese. It is pleasant not to find the difficulty of its origin evaded by the use of the magic word "Oceanic" or by a reference to the Persian Plateau.

The essay on bronzes forms naturally the most interesting and controversial part of the book. Chinese bronzes remain—and, alas, look as if they are likely to remain—one of those fields in which the scholar's imagination can work freely with hypothesis and conjecture, rarely incommoded by scientifically acquired facts. There is a vast amount of material—not counting the forgeries—and a millennium and a half in which to arrange it. Inscriptions provide rare sport for the epigraphists and some information, and certain half-excavated, half-plundered sites supply sufficient evidence to make a rough division of the vessels. Professor Bachhofer, by careful analysis of the shape and ornament of a series of bronzes, ranging from the Shang period to that of the Former Han (202 B.C.-A.D. 9), has produced a most lucid and convincing account of their development. It would of course be possible to object that Professor Bachhofer's reading of the inscription on the famous "ting," which bears the name of the Chou King, Ch'eng Wang (c. 1023–1007 B.C.), is open to question; that his account of the development of the décor on Shang and early Chou bronzes, which is Karlgren's turned more or less upside down, involves as many difficulties as that of the Swedish scholar; that a parallel development of simple and ornate forms is just as possible as his alternation of these styles; or that the material becomes a little wayward, though he curbs it energetically, round about 550 B.C. Just the same, there could be no better introduction to the subject than this essay and the accompanying illustrations. The reader who wishes to form his own opinion will no doubt consult Professor Bachhofer's two earlier essays, in which he has developed his argument in detail, and the two magnificent monographs of Karlgren, all of which are listed in the short but useful bibliographical notes at the end of the book. The argument is admirably illustrated by a series of

masterpieces, largely from American museums. It is unfortunate that the reproduction of the "Hu" from the Hsin Ch'eng hoard, so important for the argument, is a failure. There is a postscript on mirrors.

The essay on sculpture is uneven and rather dull. ment is sound enough, but the reader who is fairly familiar with Chinese art will find little that is fresh or stimulating. The pre-Buddhist material is well presented. It is shown that some sort of sequence, if not of continuity, may be traced from the limestone figures of birds and animals, excavated near Hou Chia-chuang and belonging to the Shang period, through the naturalistically modelled animals and free figures of human beings, whose introduction into Chinese art can probably be dated in the VIIth century B.C., to the huge human and animal tomb guardians, the latest of which may be placed in the VIth century A.D. It was not, however, until the last decade of the Vth century A.D. that the Chinese sculptor, under the patronage of the Buddhist dynasty of the Northern Wei (A.D. 386-535), found a consistent and original style and, for a generation or so, produced work of the highest quality. Professor Bachhofer gives no emphasis to this style and hardly touches upon backmore gives no emphasis to this style and narray toliches upon its formation. He has also little light to throw on the difficult and confusing period between the fall of the Wei (A.D. 535) and the rise of the T'ang (A.D. 618). His dating here is too definite and often confusing. What dated material there is seems to show that the disintegration of the Northern Wei style continued for a much longer period than that allotted by Professor Bachhofer—until A.D. 560 at least. Admittedly, in the Western provinces, a style, born out of Northern Wei, produced the Ayalokitesvara in Boston and two or three other beautiful works before the persecution of Buddhism in 574 B.C. But the simpler, columnar style of Chihli, which also seems to have made its appearance in the seventies of the VIth century, surely did not produce such mature masterpieces as the Monk and Avalokitesvara—both in the University Museum, Philadelphia—until the Sui (A.D. 581-618). Also, there is little evidence to show that the stark and linear style of Shantung, which Professor Bachhofer considers to have been "victorious on the whole front by A.D. 590," was anything but local both in origin and influence. Professor Bachhofer is unwilling to accept the sugges-' was anything but local both in origin and tion of Indian influence during this period-or later. But the inspiration of the Chinese sculptor was confused and faltering during the second half of the VIth century, and then, if ever, was he likely to have been open to instruction from the fountain-head of the religion. The confident and often brutal manner of the T'ang (A.D. 618-906), the voluptuous and flaccid forms of the Sung (A.D. 960-1279) and the antiquarianism of the Ming (A.D. 1368-1644), which often produced good and scholarly work, are well discussed

The essay on painting is an admirable piece of work and, as a short account, could not be bettered. Professor Bachhofer is not one to confuse subject matter with style and wastes little time on painters whose names are famous but whose works are lost. Having passed briefly in review those few indications of a tradition in painting to be found on engraved bronze and stone and painted brick and lacquer, Professor Bachhofer pauses for a moment on the firmer ground of the British Museum's Ku K'ai Chih and the pictures and frescoes of Tun Huang and Central Asia, before giving a clear account of the rise of the monochrome landscape school, which culminates in the "Hsia Kuei-Ma Yüan" tradition of the late XIIth and early XIIIth centuries. Professor Bachhofer's convincing analysis of the styles of the XIVth century—the dull, unaccented forms of Huang Kung-wang, the "literary" school, of which Ni Tsan is the best-known representative, and the rich colours and clean outlines, which enjoyed a revival at the hands of the court paintersof the Yüan (A.D. 1271-1368)—provides an excellent key to the work of the Ming (A.D. 1368-1644) and Ch'ing (A.D. 1644-1912) dynasties, which periods are the most worthy of study and appreciation, for from them alone have pictures survived in sufficient quantity to enable a genuine estimate of individual masters to be made. Professor Bachhofer deals with the renaissance of painting in the XVth century in some detail. It was indeed a genuine renaissance and strong enough to give life and colour to the superb XVIth century painting, which forms the frontispiece to the book, and to the equally fine "Pheasants and Tree Peonies," which is in the British Museum and is dated 1662. The latter picture is, incidentally, by Wang Wu, not by Wang Shih. It is a pity that Professor Bachhofer's enthusiasm flagged before he could deal fully with the Ch'ing period. The reproductions are again excellent, apart from the Kumtura fresco and the Ku K'ai Chih—inevitable failures.

DOUGLAS BARRETT

THE COURTAULD COLLECTION—II

BY HORACE SHIPP

F the Courtauld Collection is rich in works by the Impressionists it is a treasure house of Post-Impressionist paintings, particularly those of Cezanne and of Seurat. To these must be added the three magnificent Gauguins—one of the Pont Aven, and two of the Tahiti period—and the two Van Goghs, the "Self-Portrait" and the "La Haie" landscape. With these outstanding works from the great trinity who may be said to have carried Impressionism forward to the next phase of art there is a series of individual pictures, each masterly in its own way, and each an indication of the way art was moving. Or, to speak more correctly, indicative of one of the ways. For it was that way of simplification which was heralded by Gauguin and followed so individually by Picasso in his Pink and in his Blue periods, by Utrillo, by Modigliani, by Rousseau, that evidently made its appeal to Mr. Courtauld, for we find a group of pictures by these artists in this mood.

All this, however, was the taking-off ground for that definitely abstract and subjective painting which, with a roar of internal combustion, has since soared away from the common fields of visual experience. Cubism, Vorticism, Expressionism, Simultanism, Futurism, Surrealism, and their fellow theories, all had their beginnings in Post-Impressionism; but they have no part in this Collection.

but they have no part in this Collection.

Every collection is as indicative in its omissions as in its inclusions.

For all the daring and the originality of choice of the Courtauld pictures, the collector was concerned with beauty and not with novelty.

The two Post-Impressionist Exhibitions at the old Grafton Galleries in 1911 and 1912 created a furore in London; not least in that they saw Roger Fry, until then one of the most conservative of art critics, cross the floor of the House of Art and accept the leadership of the rebels. Those Exhibitions also made us vividly aware for the first time of the three great names: Cezanne, Van Gogh, Gauguin. In those days new schools of art were not the annual occurrence which they have since become, and we were



CEZANNE. "Mont St. Victoire"

still capable of being excited or even shocked by newness. The fact that this collection dates practically from that time, and that it contains so much by these masters, particularly by Cezanne, reveals how alive Mr. Courtauld was to the most vital happenings in art of that period.

reveals how alive Mr. Courtauld was to the most vital happenings in art of that period.

Since then Cezanne has been almost overpraised. "If the greatest name in European painting is not Cezanne, it is Giotto." So wrote Clive Bell; and the eulogy is typical of much that has been said, until any work from his hand has become sacrosanct, even though it be one of those failures which Madame Cezanne so sedulously collected from the hedgerows of Provence where the enraged master had tossed it. The Courtauld Cezannes are not in this category. The eight works include that which he himself considered his masterpiece, the "Mt. St. Victoire," which he gave to Joachim Gasquet, his biographer. This picture, now on loan to the

this category. The eight works include that which he himself considered his masterpiece, the "Mt. St. Victoire," which he gave to Joachim Gasquet, his biographer. This picture, now on loan to the National Gallery, is Cezanne at his most lyrical. It has none of that heaviness of handling which could work havoc with his painting, and none of that over-emphasis of his theory of form which could upon occasion impose a pound of art upon an ounce of nature. Nevertheless, with a brokenness of colour linking him with the Impressionists, Cezanne here has a deep concern with formal qualities which makes of the whole work something exquisitely rhythmical. The pine tree which cuts across the foreground—a frame within the frame—emphasises the formal structure of the distant mountain. Its airy freedom stands in contrast to the earthbound lines of the houses, the divisions of the fields, and the viaduct in the valley: forms which in their recession build up to the solid of the mountain shape. Here in embryo is that theory of his that everything could be expressed by the cube, the cone, and the cylinder; but it is expressed so subtly that there is no violation of nature's own infinite variety of these fundamental forms.

that there is no violation of nature's own infinite variety of these fundamental forms.

All this may also be said of that other lovely Cezanne landscape, "Le Lac d'Annecy." This picture is still at the Courtauld Institute. If it is in slightly heavier mood than the "St. Victoire," it possesses the same formal beauty in its simplified manner. Again a heavy foreground tree forms an inner frame so that the eye is led inward to the landscape and focussed upon the chateau on the



VAN GOGH. "La Haie"

distant lakeside. Again a great mass of foliage sweeps in from the top, foliage defined by those square brush marks set diagonally which so daringly defined leaf-masses in Cezanne's art—a method wonderfully shown in two further of the Courtauld Cezannes: "Les Grands Arbres" and "Bois des Soeurs." Both "Mt. Victoire" and "Lac d'Annecy" were exhibited at the French Art Exhibition at Burlington House in 1932, and so was another Cezanne from this collection, "Les Joueurs de Cartes." Mr. Courtauld possesses also a full-face study of one of the characters in this picture, "L'Homme à la Pipe."

I confess that Cezanne as a figure painter, either in the nude or of such subjects as these, does not move me. Aeainst this strictly personal reaction is

I confess that Cezanne as a figure painter, either in the nude or of such subjects as these, does not move me. Against this strictly personal reaction is the fact that "Les Joueurs de Cartes" appeals to me more than any other of Cezanne's figure paintings, including the version of the same subject in the Louvre. One remembers that immediately Cezanne arrived in Paris he launched a violent attack upon the official painter, Ingres; but, for my choice, it is precisely the Ingres quality of refinement and grace which I caise in his flower work.

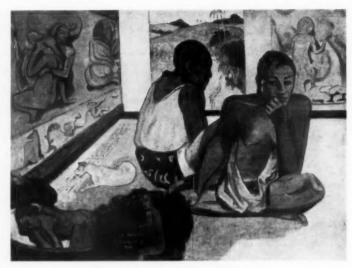
which I miss in his figure work.

His still life groups satisfy me much more.

Nature and human beings could be fitted—brilliantly at times as we see in these paintings—into the procrustean bed of his theories, but he was at his happiest when he could himself organise the subject

to be painted. His nature-morte could prove to be more nature and less morte than the all-too-solid flesh of his Bathers or the slightly scarecrow figures of his clothed subject pictures. In the Courtauld Collection there are two masterpieces in still life: "Nature Morte: la Primule" and "L'Amour en Platre." They are Cezanne at his most certain: rich, strong pieces wherein the artist has remained unshackled by transient aspects of colour and form under changing light, and has been able to work in the terms of his own aesthetic predilections.

of his own aesthetic predilections. With the two Van Goghs we are again in the company of supreme masterpieces of modern painting and typical works of this, to me, most attractive of the Post-Impressionists. The tragic self-portrait: "L'Homme à la Oreille Coupee," equally with the brilliantly sunlit landscape, "La Haie," glows with life and with that passion for colour which was the soul of Vincent van Gogh. There are moments with this master when he tries to make pigment



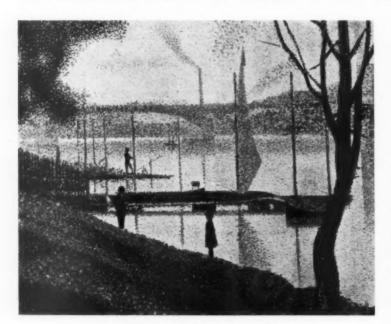
GAUGUIN. "Te Rerioa"

do more than pigment can, but these two noble paintings do not belong to those instances. In the landscape he achieves a masterly effect with a subject which offered little: a grass edge, a fence, an enclosure of blossoming trees, a line of hills with a few houses, a line of cloud in the sky—everything stretched across the canvas in uncompromising horizontality. Van Gogh gets his effect by seeing it all as a rich mosaic of brilliant colour; and we share his vision. It is not surprising that both these pictures were in the Burlington House Exhibition of Dutch Art in 1929.

So to Gauguin. Yet again we have at least two supreme works out of the three included in the collection; whilst the third, "La Meule," is an extremely fine example of his earlier painting in Brittany, with those map-like patches of clean colour we associate with that period of his art. "Te Rerioa," painted in 1897, could well claim to be the finest of all the Tahitian works of Gauguin.

Its beauty when it was shown in 1932 at Burlington House made it stand out among the marvels of that exhibition despite the comparative quietude of its harmonious browns and greens, and the determined lack of any violent contrast in its tones. The two native figures squatting on the floor of a room empty but for the cradle with the child; the walls decorated with other paintings by Gauguin; the brooding sense of some waiting spirit which, as with so many of his Tahitian paintings, seems to dominate the scene: these make "Te Rerioa" not only a masterpiece of French painting, but one of the most impressive pictures of all art. It belongs to a time when Gauguin, logically following out his theory of simplifying everything and escaping from all sophistication, had not yet sacrificed good draughtsmanship. These native figures are beautifully drawn and modelled. Gauguin, the D. H. Lawrence of painting, is absolutely true to his philosophy of renunciation in this picture, and reveals to us the beauty of the primitive which called him away from (as he said): "Everything which is artificial, conventional, customary." "I am entering into truth, into nature," he declared. As we stand before this great canvas, we can accept that dictum. "Nevermore," which was also included in the French Art Exhibition of '32, is another splendid Tahitian canvas: a single nude figure lying in a nose of complete abandon on a sofa

"Nevermore," which was also included in the French Art Exhibition of '32a, is another splendid Tahitian canvas: a single nude figure lying in a pose of complete abandon on a sofa against the decorated background of the house. As with all Gauguin's paintings of this period it has a quality of stillness which invests it with a strange poetry. Perhaps it is the test



SEURAT. "Le Pont de Courbevoie"

THE COURTAULD COLLECTION



PICASSO. "L'Enfant à la Colombe"

of any great picture that it should possess self-containedness, should hold the mind not only by its immediate vision but by its especial mood. It is this in Gauguin which especially appeals to one, for every one of these Tahitian pictures is a world in itself.

If the Breton subject falls slightly behind these masterly later works, it is nevertheless a great canvas, and shows the artist in transition seeking in the late eighties the thing he was to find so completely during the next decade. The simple peasants of Pont Aven were the prelude to the primitive natives of Tahiti, as the simple forms voided of everything extraneous were that of the whole pattern and direction which this master gave to one whole section of French art.

It is not too exaggerated or theory-ridden, I hope, to see the works of the later artists in the Courtauld Collection as various phases in the broad movement in this direction of simplification. Let it be reiterated, however, that what has come to be called "the School of Paris" is not a school at all; it is only the chance coming together of a number of highly individual artists who were sensitive to the spirit of their time and place. That spirit in its earliest manifestations is the very essence of the Courtauld Collection, and manifestations is the very essence of the Courtauld Collection, and even the single pictures of later artists which are included are there, one feels, because they have this unity of aesthetic ideal however diverse they are in technical method. Thus Modigliani, with his simplification of the human figure in his fine "Nude," and Henri Rousseau, with his simplification of nature in the landscape, "L'Octroi," meet. Thus Seurat, whose studies for his larger pictures as well as the exquisite "Le Pont de Courbevoie" or "Chenal de Gravelines" show him consciously reducing the chance effects of the Impressionists to a simplified formal beauty, as well "Chenal de Gravelines" show him consciously reducing the chance effects of the Impressionists to a simplified formal beauty, as well as Utrillo seeing pattern and visual purpose in the most unpromising suburban scene, are governed by a similar urge. Even Picasso as he is represented by his one picture in this Collection is obeying the behest of Thoreau, "Simplify, simplify!"

The ten works by Seurat in the Collection make it unique for the study of this artist-theorist whose early death at the age of this transfer of the study of the structure is modern at which might have led to

thirty closed an avenue in modern art which might have led to most fascinating ground. Seurat rebelled against Impressionism

in the name of pure design; he retained and systematised Divisionalism; he desired solid form as ardently as Cezanne did, but he wanted Luminism also. In the course of the few years during wanted Luminsm also. In the course of the few years during which he worked there is a swift experimentalism and evolution of method revealing all this; and the Courtauld pictures show this evolution from the Daumier-like "Pêcheur à la Ligne," through the almost stiffly formal "Poudresse," to the triumphant use of his particular technique in "Le Pont de Courbevoie," the "Chenal de Gravelines" and the "Etude de Plage." These three late landscapes are exquisite things, more successful, I feel, than the larger figure resisting. These is also in the Collection a small studies possible. painting. There is also in the Collection a small study on purely Impressionist lines for the other large canvas, "La Baignade," reminding us that this tremendous example of Seurat's work was bought for the National Collection at the Tate Gallery from the Fund provided by Mr. Courtauld. Thus our appreciation of Seurat's Neo-Impressionism is almost entirely the outcome of Mr. Courtauld's connoisseurship which has placed all the material for judgment at the disposal of the student.

for judgment at the disposal of the student.

The further pictures largely consist of highly individualised examples of the work of artists of the Impressionist or Post-Impressionist type, these latter remarkable in that none is ultramodern, but all show the movement towards simplification which is so marked a direction in contemporary painting. Even the one Picasso, "L'Enfant à la Colombe," is Picasso of the gentle, so-called "Pink," period: there is no sign of the hard Cubism or the violent Expressionism we now associate with him. The Henri Rousseau "L'Octroi," the Jean Marchand "Saint Paul" with its face turned towards Cubism, the Utrillo "Rue à Sannois," the Modigliani "Nu": each is a work where the emotional love of nature has not been superseded by a purely intellectual passion for pure art.

been superseded by a purely intellectual passion for pure art.

So from beginning to end of this enthralling Collection we are made subtly aware of the individual taste and personality of the Collector. That is as it should be, for the creation of a Collection of works of art is itself in the nature of a work of art, other men's paintings or sculpture or craftsmanship being used by the con-noisseur as a medium for expression in a new synthesis. I know of no instance where this is more triumphantly carried out than in this magnificent Collection of pictures made by Samuel Courtauld and his wife from their love of the work of those years when French painting was at the summit of its modern achievement and still combined daring and experimentalism with grace and beauty.

MEN OF TASTE, FROM PHARAOH TO RUSKIN. By

MEN OF IASIE, FROM PHARAOH TO RUSKIN. By MARTIN S. BRIGGS. (B. T. Batsford, Ltd. 15/-.)

The sub-title of this book gives some idea of its range in date. From this immense period Mr. Briggs has chosen some twenty-five "men of taste," and also some persons whose position or fortune allowed them to patronise, command, or organise the visual arts. In choosing his team, he makes a personal selection, fortune allowed them to patronise, command, or organise the visual arts. In choosing his team, he makes a personal selection, and as an historian of architecture, he leans towards the patrons of architects and the organisers of town-planning. Hence the art-loving Charles I, and the Earl of Arundel, "the father of virtue in England," are missing from a list which includes Napoleon (who had a blind side to the arts), and the Duke of Marlborough, whose interest in the creation of Blenheim amounts to no more than that of other builders of great houses. Marlborough's Duchess, as Mr. Briggs admits in a note, is only admitted for her nuisance value; Beau Nash (who "for more than fifty years presided over the pleasures of a polite Kingdom") has a poor claim to a place in Mr. Briggs's team, and the qualifications of presided over the pleasures of a polite kinguoin) has a poor claim to a place in Mr. Briggs's team, and the qualifications of the first Lord Grimthorpe were skill in horology and demoniac energy and generosity rather than "taste." In a final chapter the author proposed to study the activities of Hitler and Mussolini in the field of town-planning and their published views on the

arts, but this has not been included.

There are, however, compact and well-documented biographies of pure exemplars of the "man of taste," the architect graphies of pure exemplars of the man of taste, the architect Earl of Bodington, John Evelyn, and Horace Walpole. In the chapter reviewing Lord Burlington's activities, it is wrongly stated that Burlington's protégé, William Kent, was born at Rotherham in Yorkshire and that he returned to England in 1716.

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SOME EARLY INVENTORIES OF PEWTER

IN COUNTRY HOUSES

BY ROLAND J. A. SHELLEY

IDDEN among the archives of our old country houses there must still remain not a few inventories of goods A and chattels taken long years ago, usually on the death of their owners; but sometimes for other reasons.

Among these inventories are to be found particulars of pewter included in the deceased's belongings; and it is hoped that an account of such as have come to the notice of the writer may prove of interest to collectors of the metal, especially-and if in a lesser degree—to antiquarian and historical scholars. One thing that has to be noted is that in few instances is the fullest thing that has to be noted is that in few instances is the fullest information given of the pewter recorded in the inventories that will be submitted here. In some cases we have the number of pieces only; in others the number of pieces and their value, in yet others merely weight and value; whilst the number of pieces with their weight and value are stated in but two of the inventories.

The most important, though not the earliest, of these invent-ories is that made on 30th September, 1624, at Speke Hall,

Item v other lytle sowcers Item iiij bigg dishes Item iij dishes of a lesser sort Item viij bigg dishes Item viij of a lesser sort Item viij of a third sort Item xxiij plates
Item one dozen plates of a lesser sort
Item one jellye basen Item a great pastye plates
Item a great pastye plates
Item a great voydes
Item 4 basens for ewers
Item 4 hand basens

All these do waighe 34 score poundes, & 3 odd poundes, which att 8d. a pound doth come to xxijli. xvs. iijd.

More in the Store Howse Item 2 great flagons ...



SPEKE HALL. North Main Entrance

Lancashire, then the seat of the ancient family of Norris. The Lancashire, then the seat of the ancient family of Norris. The apparent need for the appraisement arose from the fact that the Sir William Norris of that day was a notorious spendthrift who had quarrelled with Edward Moore, of Liverpool, and struck him with his sword, for which he was fined £1,000. It may be that this inventory was made when the Hall was mortgaged to John Fleming, Norris's son-in-law, whether to pay for the heavy fine or as the result of long-continued extravagance we do not know; but it was prophably due to a complication of these reasons. but it was probably due to a combination of these reasons. Besides the pewter recorded below, a valuation would be made of all the other contents of the house; and this course applies to each of the succeeding inventories mentioned here. The value of the pewter would presumably be a trifle compared to the estimated total of the furnishings.

SPEKE HALL INVENTORY, 1624

IN THE STORE HOWSE

Pewter & other thinges Imprimis one dozen of bigg deep dishes

Item one other dozen of a lesser sort
Item one dozen of a third sort, the one halfe lesser then the other

Item an other dozen of a fourth sort, the one halfe lesser than

thother Item on other dozen of a fift sort, the one halfe lesser than thother Item one other dozen of a sixt sort, the one halfe lesser then thother Item one dozen & a halfe of sallett dishes Item six porrengers

Item xij sowcers, thone halfe lesser then thother

Item a cannes London pewter Item 2 flagons & 2 cannes Wigan pewter Item 2 other lytle cannes vis. Item 4 ewers Item 4 candlestickes
Item 6 chamber pottes
IN THE DEY HOWSE Item viij pewter dishes Item iij pewter dishes xviiid. PEWTER IN THE KYTCHIN

Imprimis: ij voydes, vj broad dishes, 5 pye plates, 8 sallett dishes, ix sawcers, iiij porrengers with eares & 4 without eares, one collynder, 3 dishes Wigan pewter of a bigg sort, 3 dishes Wigan pewter of a second sort, ix dishes of a third sort, vij of a 4th sort xlvijs.vjd.

FOR THE SERVANTES One broad dish, 5 of a lesser sort, 3 deep dishes. In all 95 pound att vid. a pound. IN THE BUTTRY

basens & ewers, a toning dishe, 4 voyders, 2 hand basens: 53 pound, att 6d. a pound cannes one bigger then the other, 2 lyverye cannes, 26s. vid. in all 19 pound

SOME EARLY INVENTORIES OF PEWTER



SPEKE HALL. West Gallery



SPEKE HALL. North Gallery

SIR WILLIAM FAIRFAX' HOUSE AT GILLING, YORKS.

Here it was recorded in 1594 that there were in the "wine-seller one quart pewter pott: in the pantrye a basins and ewers of pewter valued at xiijs. iiijd. and ij pewter voyders trays



SPEKE HALL. North Porch and Bridge

[trays for carrying out the relics of a dinner], valued at xs. In the kytchine xij sawcers, xij dishes, xij great dishes, xij great platters, xij lesser platters, iiij chargers, sawcers xij, dishes xij."

xij, dishes xij."

Of new vessels there were "xij sawcers, xij sallite dishes [salad dishes], ij dozin great dishes, xviij great platters, xviij lesser platters, and 1 charger of the greatest sorte. Valued altogether xiiijli vis. viiid."

SCARISBRICK HALL, LANCS., 1673

The inventory of this pewter unfortunately does not give the number or denomination of the pieces; but it is interesting to note the varying values.

is interesting to note the varying values.

"Item, pewter in the nursery

"twelve score of pounds of pewter of the best at xid. the pound,

fifteen pound of ould pewter at eight pence ye pound,

more pewter in the larder and kitchen, eight score and eleven pound at eight pence the pound,

in the buttery xxiiili. at nine pence the pound XS.

vl.viiis. pound xviis. iiid. 449 lbs."

The above pewter was that in the old Scarisbrick Hall (see illustration), demolished and rebuilt about 1850. The present Hall was recently sold by Sir Everard Scarisbrick. It is now a Church of England Training College.

SIR THOMAS HOSKYNS' HOUSE AT OXTED, SURREY

In an inventory at this house in 1615, there were in the kitchen "8 dozen of pewter dishes of all sortes, five dozen of sawcers, thirteene candlesticks of pewter, fower sewers, floreners, pewter flagons."



SCARISBRICK HALL, Lancs. before it was rebuilt about 1850

APOLLO



CHASTLETON HOUSE, Oxon

CHASTLETON HOUSE, Oxon

Mrs. Irene Whitmore Jones, the owner of this fascinating old country house, kindly made the following extract for me from an inventory of 1633. A special feature of it is that in this case alone the house still contains a brave array of pewter; a small portion by pewterers who flourished at the time of construction, but mostly by those of the XVIIIth century, such as William Burton, Jonas Durand, William Brayne, Robert Nicholson, Samuel Ellis and John Home—all well known to collectors of to-day. The collection would be still finer if Arthur Jones had not had the idea of selling 82 lbs. of old pewter at 1/- per lb. about 1645. But he was an ardent Royalist, and it may be that he wanted every penny for the King's service.

"In the Gallery. Pewer platters of diverse sortes, 8 doz. and 10 platters, one large boale, five basons, two spout potts, seaven pie plates, three quart flaggons, two quart potts, one pott costerne [a coaster, a tray or decanter—Oxford English Dictionary], one cullinder, one baic pott, one puddinge coffin, ix candle sticks, nine chamber potts, weighing [in all] 443li."

nine chamber potts, weighing [in all] 443li."

The total value is given as £22 3s. od. Chastleton House has an interesting history. In 1568 a previous building was held by William Catesby, whose grandson, a Roman Catholic, was an originator of the Gunpowder Plot, 1604. Evidently a profligate, he mortgaged the manor to Sir Thomas Leigh, of Stoneleigh, in 1596. Then he got heavily into debt and so had to sell his birthplace to Walter Jones in May, 1602. Walter Jones belonged to an old Welsh family and was distantly related to Lord Burleigh. A wealthy wool-stapler, he was a Member of Parliament for the city of Worcester from 1584 to 1589, and from January to April in 1603. One of his descendants, Walter, married Anne Whitmore, daughter of Richard Whitmore, of Lower Slaughter Manor, in 1697. The Jones family held Chastleton until Arthur, last in the male line, left it at his death in 1828 to "my kinsman, John Henry Whitmore of Dudmaston, Salop"; and descended from him the present owner of the house is, as stated above, Mrs. Whitmore Jones. Among its many treasures is the Bible which Charles I used on the scaffold, and which he gave to Bishop Juxon as a parting gift.

A marked distinction of this glorious old house, which was begun in 1602, is that it is built in one uniform style and has never been altered in any way. The house and gardens are shown every weekday, except Tuesday, from 10 to 1, and 2 to 6; on Sundays from 2 to 4.

PORT ELIOT HOUSE, St. Germans, and CUTTENBEAKE, CORNWALL, 1633

Both of these mansions in the early XVIIth century were in the possession of Sir John Eliot, one of the greatest statesmen and patriots of his time, who opposed the arbitrary measures of Charles I and for his pains ended his days in captivity. That was in 1632. His son John married whilst a minor, and thus a ward of the King, without the royal consent; for which he and those who aided and abetted him were heavily fined by the Court of Wards and Liveries. And so, to meet this liability and to pay Sir John Eliot's debts, an inventory of his household goods was made in the following year.

There was pewter both at Cuttenbeake and Port Eliot; but the former was then the principal seat of the family, and most of the pewter had its home there. It is thus entered in the inventory dated April 6th, 1633:

"Imprimis: three great chargers, five greate pewter dishes, foure dozenn and three dishes of other pewter, one dozenn of sallett dishes, three dozenn of trencher plates, twelve lesser plates and seaventeene other lesser plates, foure pye plates and a pastye plate, one longe dishe and three ould sallett dishes." viiil. iiis. xd.

"Item in the Kitchin,

- - one little chap and a pewter salt seller, a flagon, three pewter candlesticks and three juggs".... viiis.

At Port Eliot was found

"In the Chamber over the Butterie and the room within the same, twenty nine pewter dishes, one dozenn of sawcers and a candle sticke" lvis.viii

SOME EARLY INVENTORIES OF PEWTER

As far back as 1820 Cuttenbeake had ceased to be a residence; but Port Eliot still exists. Though in the main comparatively modern, it incorporates some portion of the original house which passed to the Eliots in 1565 from the Champernownes. It is the seat of the Earl of St. Germans, descended from Sir

NORTHWICK HOUSE, Worcestershire, 1705

"An Inventory of the Goods, Plate, Jewels and Money in the dwelling house of the late Sir James Rushout, Bart.; taken this 12th day of December, 1705."

On the premature death of Sir James, late in 1705—he was

aged only 30—all the contents of the house were appraised for probate. They included much silver and jewellery and other valuables; but it is with regard to the pewter alone that this article is concerned. In the kitchen there was noted the following: "21 old pewter dishes, 9 old small pewter dishes, 10 new pewter dishes, 8 dozen and four pewter plates, 1 large pewter cistern, a pewter rings for a table, one pewter stand for a dish and plates, 3 salts, and 4 pie plates." In "the store room next the clock" were 10 pewter dishes of the

larger sort, 8 dishes of the smaller size, 2 new mazarines [deep plates], 24 new pewter plates, 6 old small pewter dishes, 36 old pewter plates and 3 pewter measures; 240 pieces in all. But neither But neither weight nor value was recorded. (The above particulars were obtained from a fascinating article in the Transactions of the Worcestershire Archaeological Society, Vol. XXI, 1944, by E. A. B. Barnard, M.A., by E. A. B. Barna: F.S.A., F.R.Hist.S.).

DEAN CASTLE, AYRSHIRE

This is the last of the inventories to be quoted. The information hereunder taken from a document among

the Boyd papers, bearing the date 25th July, 1612.
"Seventie pewdir plaites; ane dusoun pewdir trunchoris [trenchers]; ten coweris of pewdir; seventeine saisceris new twa [Saucers]; twa new ingits [English] quart stowpis; twa new quart flacownis; thrie ale tyne quart flacownis; ane tyne quart flacownis; ane tyne pint stoup; twa new

tyne pint stoup; twa new chalmer pottis; four new tyne chandilieris." (In early days the word "tin" was frequently used to denote "pewter.")

Dean Castle is situated near to the town of Kilmarnock. It was for centuries the seat of the noble family of Boyd, to one of whom Robert Bruce gave, c. 1320. a Charter granting the lands of Kilmarnock, Bonnington and Hareshaw, the last-named now being the estate of Mr. Richmond Paton, B.A., F.Z.S., a member of the Secient of Pawter Callegors. being the estate of Mr. Richmond Paton, B.A., F.Z.S., a member of the Society of Pewter Collectors. The ninth Baron was created Earl of Kilmarnock by Charles II in 1661. The fourth Earl lost his head (literally) after the rising of 1745. But previously, in 1735, the Castle was partly destroyed by fire; and for nearly 200 years was uninhabited until Lord Howard de Walden, to whom the Kilmarnock estate descended through the female line from his create grandpatches. However, wife of the fourth from his great-grandmother, Henrietta Scott, wife of the fourth Duke of Portland, gave up Chirk Castle, his Welsh residence, and prepared to make Dean Castle his permanent home. For some prepared to make Dean Castle his permanent home. For some considerable time he had gone to great trouble and expense in having the partial ruins restored and made habitable; but unhappily he was not destined to enjoy the amenities of his new home, as, shortly before he intended to move into it, he died rather suddenly on November 5th, 1946. Lord Howard de Walden was a man of the kindliest instincts, and was universally liked for his friendly and affable nature.

It will probably have been noticed what a small number of drinking vessels is mentioned in the inventories in comparison.

drinking vessels is mentioned in the inventories in comparison with the hundreds and hundreds of dishes and plates. How

are we to account for this? Well, it is possible that pewter was supplanted by glass for drinking purposes in the houses of the upper classes towards the end of the XVIth century. The successful venture of Verzelini in the reign of Queen Elizabeth, in the making of Venetian glasses, as they were called though made in England, resulted in these soon being found in wealthy homes. Professor Dover Wilson (Shakespeare's England) asserts that for Professor Dover Wilson (Shakespeare's England) asserts that for drinking vessels the Venetian glasses were about this time preferred even to gold and silver goblets; he also reminds us that when Dame Quickly was pressing Sir John Falstaff for the debt he owed her, she says: "I must be fain to pawn both my plate and the tapestry of my dining chambers," to which he replies by appealing to her sense of the fashionable usage—"Glasses, glasses is the only drinking" (2 Henry IV, 11.1.142). And the second part of Henry IV, be it noted, was printed in 1600, "as it hath been sundrie times publikely acted." Credence may therefore be reasonably given to the idea that glass did displace pewter for drinking vessels in well-to-do households late in the XVIth century; and that this explains why so few pewter flagons and tankards are to be found in the inventories.



DEAN CASTLE, near Kilmarnock, from the south, showing ancient Keep and Castle

COVER PLATE

This fascinating full length portrait of the young King Edward VI reminds us again how greatly English painting in Tudor times was indebted to Holbein, and, on the other hand, how much we have to learn of the work of English artists precisely because

the English genius was still overshadowed by the great German.

Holbein died in 1543 when the young prince was only six years old. He had enormously pleased Henry VIII by his paintings and drawings of the child. This picture from the late Earl of Ellenborough's collection shows Edward as a youth, evidently just before he died, so that it dates from eight or nine years Holbein's death. A life-size work, it must have been one of great importance. There is already that preoccupation with the careful rendering of the details of fine clothes which marked Tudor painting in Elizabeth's reign and gave us the brilliant school of miniaturists led by Hilliard. But there is also that careful drawing of the face led by Hilliard. But there is also that careful drawing of the face and hands which were Holbein's legacy to English art—drawing which succeeds so well because the line gives us a sense of solidity as well as contour. Let it be confessed that Holbein would have managed the placing of the legs better: there is a throw-back to the more archaic English style. So we may ask who is the unnamed artist who could execute a work of such grace and feeling, and await the scholarship which will give us the answer.

Painting in the possession of Leggatts, 30 St. James's Street, S.W.1.

SHAFTS FROM APOLLO'S BOW

9. A Blast from the North

NEWS paragraph from Paris (or from Moscow via Paris) announces that the work of Picasso has been declared by the U.S.S.R. officially Decadent, Bourgeoise, and generally Baneful, and has therefore been duly banned with whatever is the Kremlin equivalent of bell, book and candle. This is the more significant in that Pablo Picasso is—or at least was—Comrade Picasso, Member of the Party which he joined last year, and this long time an earnest Left-winger.

"Blow, blow, thou wintry wind, Thou art not so unkind As man's ingratitude.

But artists are notoriously bad politicians; usually, be it said, not politicians at all. They know that the purpose of violent red or true blue is not to designate a party but to exist in complementary juxtaposition to create a purple patch. Which may be a parable for the modern world. When the shrill partisans get beyond argument to vituperation and beyond vituperation to blows—or, in modern fashion, to Sten guns and bombs—the artists, I have noticed, invariably take what strategists call evasive action. Henceforth the ivory tower is their home address.

On the occasions, however, when they do get involved the results are often disastrous both to them and to their art. And the end is too regularly that wintry wind of Shakespearean symbol. One remembers Courbet being left to nurse no less a baby than the cost of rebuilding the Vendome Column which the enthusiastic iconoclasts of his party had pulled down in the revolt of '71.

Nobody remembered at his trial that as President of the Commission of Fine Arts he had saved the Louvre and the Arc de Triomphe from a like destruction. One recalls David exiled by the Bourbons, and Daumier imprisoned by Louis Philippe. One recollects the straits of those Italian masters who became involved in the stormy intrigues of their time: Michael Angelo supporting the Medici or Leonardo linking himself with the resplendent tyranny of Il Moro. Invariably the artists seem to put their money on the wrong horse

Equally disastrous are the attempts of politicians to interfere in matters of art. We would not wish to discourage a certain amount of unconditioned official patronage; but the moment we go beyond this into the realm of "Thou shalt . . ." and "Thou shalt not . . ." artists and art quietly disappear and a strange simulacrum takes their place.

Was there not that glorious fiasco at Munich in '37 when the Nazis staged an Austellung of Decadent Art which was enthusiastically attended—or anyway, attended—by several hundreds of thousands of their adherents, whilst the subsequent demonstration of the true faith at the Grosse Deutsche Kunstaustellung evoked a listless few hundreds? Nor will those of us who went to the Paris Exhibition that same year forget the sheer mediocytic of art Paris Exhibition that same year forget the sheer mediocrity of art in both the German Pavilion and its provocative vis-a-vis the U.S.S.R. Pavilion. Very large and strangely similar oleograph-like canvases represented Hitler or Lenin or Stalin (as the case and ideology might be) addressing enraptured but badly painted audiences. Vast heads, so outsized that one might with reason deem them swollen, depicted these world leaders. Large-breasted Large-breasted mothers of future soldiers nursed their ill-destined offspring. Field or factory workers trudged enthusiastically to their labour with no vulgar thought of an eight-hour day or a five-day week in their devotion to Vaderland or Union.

When such art becomes officially and exclusively blessed, inevitably the work of, say, Liebermann, Marc, Bakst or Gontcharova has to be officially and inclusively cursed as a necessary corollary. Let Tovarishch Picasso take heart, therefore. He is in good company. It may be that his cryptic utterance made on joining the Party is still under consideration as policy by the Supreme Soviet.

"It is not necessary to paint a man with a gun. An apple can be just as revolutionary.'

He should have known that the precise revolutionary value of fruit had not been laid down by Karl Marx. Or it may be that in its equalitarian zeal the Party objects to his representation of ladies with two noses and several extra bosoms. The social significance of the "Guernica" Cartoon or of "The Charnel House" canvas may so easily have escaped the straightforward intelligence of the Hopping if the Pipe at the Kremlin and a convade who thinks he Homme à la Pipe at the Kremlin; and a comrade who thinks he can conduct a revolution with apples is simply asking for disciplinary

ENQUIRY & ANSWERS TO CORRESPONDENTS



Dear Sir,
The Society some time ago came into possession of a portrait of John Southcote, dated 1596. We have made several enquiries but are unable to trace either the sitter or the painter. The portrait, which depicts him wearing a Roman Order, seems to have been painted by a capable artist.

The portrait is on wood and measures approximately 19 inches by 15 inches, and I shall be grateful if any of your readers can throw any light upon the matter.

Yours faithfully.

The Editor, APOLLO.

ERNEST BUSBY, Clerk, The Worshipful Company of Apothecaries of London, Black Friars Lane, E.C.4.

T. C. S.-B. (Killarney). The candlesticks made of spirally twisted flat iron with the candle-raising device of a thumbpiece joined to a central coil working along the grooves of the spiral are of a fairly common Continental origin; Continental specimens usually have metal stands with feet; your specimens are English, probably dating from the first half of the XVIIIth century, although

the type continued in use in the XIXth century.

We are informed by the British Museum authorities that the paintings on silk are most probably Annamese; they are late XIXth century and fairly common, specimens having been brought back by Servicemen.

T. (Blackpool). The coat of arms on the silver salver and depicted in your sketch is of the family of Martin, impaling Wykeham. The salver bears the London hall-mark of 1746, a time when heraldic engraving was at its best, and this is a good example of scroll-work formation of the shield, which was typical of the Rococo period. Although it is not at present possible to prove which member of the Martin family bore this coat, it is probable that the bearer was related to Admiral William Martin (1696-1756) of the Martins of Hemingstone family, whose arms were: argent, two bars gules; or again, he may have been one of the Martins of Anstey, who were no doubt somehow connected with the Hemingstone family of Martin, as they bore the same arms. The crescent which is seen on the chief of the dexter coat is there, not as a charge, or as part of the arms, but as a mark of cadency denoting the holder to be the second son of the family.

REGINALD MARLOW-POTTER

BY A. C. SEWTER

THE system of terms evolved by Heinrich Wölfflin for the description of style in art was applied by him to the subjects of drawing, painting, sculpture and architecture; but I do not think it has hitherto been applied to ceramics. There is no inherent reason, however, why it should not be. Indeed, when one approaches the problem of finding some way to describe the differences of character between the pots of Heber Mathews and those of Reginald Marlow, there is no escaping Wölfflin's terms, or at any rate terms bearing some resemblance to them. Style in pottery is apt to appear in guises differing from one another so slightly and so subtly, that in photographic reproduction almost everything is lost. The potter works generally much nearer to the norm which is controlled by use or function than is the case with a painter, draughtsman or sculptor. A bowl or a jar will always have a defined profile, a foot and a rim, and the difference of emphasis will perhaps be perceptible only to the cultivated taste, to the potter himself, or to the few who are interested enough to want to handle and possess the wares themselves. Nevertheless the stylistic characters are often pronounced.

selves. Nevertheless the stylistic characters are often pronounced. T. S. Haile's pottery has a decidedly linear and hard plastic quality, which appears even in his painted decoration. Heber Mathews's work is unquestionably plastic, weighty and monumental in feeling. Reginald Marlow's wares, it seems to me, are equally certainly painterly in style, and his progress through the nearly twenty years of his production has been consistently in the direction of a more plastic, pictorial and unified form, as opposed to the linear, accented and sculptural. That is to say, his tendency is to achieve his aesthetic expression more and more completely through texture, colour and decoration combined with shape, rather than through basic form alone; while at the same time his forms become more uniformly plastic, their character becoming steadily less severe, the emphasis withdrawing from the edges, profiles, rims and feet, concentrating in the felt unity of the form rather than in the analysable constituents of it. These rather vague phrases may perhaps take on a cloak of meaning when we come to consider the examples illustrated. But first something must be said of Marlow himself.

Although not born in Lowestoft, he lived there as a child



Fig. II. BOWL, buff stoneware with sepia brush decoration, c. 1930.

Diam. 8 ins. Private collection



Fig. I. BOWL, grey stoneware, with inlay decoration, c. 1930. Diam. $6\frac{1}{2}$ ins.

from his first year onwards, and feels towards it as to his home town, finding a continuous inspiration in the wealth of subject-matter and colour characteristic of East Anglia. He early knew and loved the Lowestoft china, which was the least sophisticated of all English wares during the last century, and whose peculiar charm of colour remains a fascination for him to-day. The deposits of china clay in the vicinities of Lowestoft have long been worked out, but good clays are still dug there, and Marlow gets the bulk of his clay to this day from Lowestoft, adjusting it by admixtures of refractory material for the particular job in hand, and sometimes using it practically raw, as for lower temperature slipware.

His art training began at the schools in Lowestoft and Norwich, from which he proceeded to the Royal College in 1927, where the influence of Staite Murray claimed him, and set the course of his future interests. From the College he went to Christ's Hospital, Horsham, as assistant art

went to Christ's Hospital, Horsham, as assistant art master, and in the well-equipped studios there was able to pursue his predominant interest in ceramics. In 1932 he moved to the Department of Industrial Design in the Leicester College of Art, where he specialised in pottery, and where he was succeeded by Haile at the end of 1934. Early in the next year he went to the Croydon School of Art, where he has taught ever since, and is head of the design school, working also as occasional visiting lecturer in pottery at the Central School of Art in London. These activities absorb a great deal of his time, in teaching and organisation, and consequently his output has not been great. It has, however, been steady and continuous, whilst each summer he concentrates on making a group of wares which achieve something fresh in personal expression; the latest batch, for instance, being mainly devoted to glaze effects. For his own amusement, too, he paints in water-colours, chiefly landscape, in a broad and fluent style, and occasionally indulges his interest in textile design and other crafts by weaving rugs and printing fabrics for his own use.

A good example of his early work is the little bowl

A good example of his early work is the little bowl in Fig. I with inlay decorations in a decidedly linear style, which looks immature beside his later products, but none the less shows an already considerable grasp of ceramic form.

The much broader treatment of the bowl in Fig. II shows the direction in which Marlow was to move, and possibly he has never surpassed the superb ease and economy of this sepia brush decoration. Much of his later brush-work is less precise and rhythmic, but deliberately so, since a different and more pictorial effect is being aimed at. In Fig. III, for example, which shows the back, or rather the side, of an "Adam and Eve" decorated vase, the function of the brush-work

¹In his Principles of Art History, London [1932], and other volumes.



Fig. III. VASE, "ADAM AND EVE." Clear glaze on cream body, multicolour brush decoration, c. 1934. Height 12 ins.

Private collection



Fig. V. JAR, cream stoneware, clear glaze with sepia brush decoration, 1944. Height about 9 ins.

Exeter City Art Gallery



Fig. IV. (a) VASE, dark green glaze with sepia brush and speckle, 1945. Height 12 ins.
(b) DISH, feathered slip decoration, lead glaze, on fire-clay body (c. 1,300° C.), 1945. Diam. 15 ins.
(c) BOWL, grey stoneware with brown brush decoration, 1946. Diam. 10½ ins.

REGINALD MARLOW-POTTER

is less to convey a precise rhythmic and decorative pattern than to create a unifying pictorial effect; and consequently the drawing is less exact, the edges everywhere softer and more broken, the colouring more varied and delicate, with blue, Chinese pink and apple-green as well as sepia. The profile, however, is more irregular and accented than Marlow would have used at a later date.

more irregular and accented than Marlow would have used at a later date.

The vase on the left of Fig. IV makes a good comparison, only unfortunately no photograph can convey the quality of this massive piece, with its thick velvety green glaze, and hints only of sepia brush-work amid the speckles. No form could be more simple and unified than this, no reliance on texture and colour more complete. Perhaps, however, in its very simplicity and thoroughness, it tends to lack interest. Possibly Marlow himself feels this at times, because work of a more linear character such as the bowl on the right in the same illustration and in Fig. VIII, also occurs among recent firings. It is noticeable here, by comparison with the bowl of 1930, that the brush-work can in no way be detached or apprehended separately from the form it covers, and that the rim, foot and profile are all less emphasised than the plasticity of the form itself. Another example of a similar character is the jar shown in Fig. V, where the brush-work initiates a movement which is a method of apprehending the plasticity of the form rather than a decorative feature.

Although a lot of his best work has be

Although a lot of his best work has been in brush-decorated stonewares, Marlow has produced some fine plain-glazed pieces, of which the bottle in Fig. VI may stand as a sample. Even



Fig. VI. (a) BOWL, copper red stoneware, 1940. Diam. 10 ins. Worcester Art Museum, Mass.

(b) BOTTLE, grey stoneware, 1940. Height 12 ins.

widespread recognition, and the museums at Leicester, Exeter, Manchester, Baltimore, Worcester (Mass.) and many other cities contain examples; while he has exhibited regularly with the Arts



Fig. VII. BOWL, of conical shape, celadon glaze, with copper red brush decoration, 1940.

Diam. 8 ins.

Baltimore Museum of Fine Art, U.S.A.



Fig. VIII. Interior view of the bowl shown on the right in Fig. IV

here it is noticeable how he has left very pronounced throwingspirals which counteract the tendency to feel the profile as distinct from the mass of the vessel. Some of his most recent productions are bowls with a granulated alkaline glaze of a very beautiful pale turquoise colour, which I do not remember to have seen exactly paralleled elsewhere.

paralleled elsewhere.

Reginald Marlow is one of the quietest and least pushful of men, but the outstanding quality of his work has won him

and Crafts Exhibition Society, of which he is a council member, and all over the world, including British Council Exhibitions. It is a matter of regret that so much of his time is given to teaching, with a consequent restriction of his creative output. Nevertheless, his creative plans and personal thought are entirely devoted to a logical and continuous development towards those ideals which he has set out to achieve and express through ceramic art.

ENGLISH PISTOLS OF THE XVIIth CENTURY

PART I

BY J. F. HAYWARD

ERY little evidence is available concerning the production of firearms other than match-locks in England during the early XVIIth century, either in the published literature of the subject or in the form of actual pieces of demonstrable English manufacture. Match-locks were not suited for use by mounted troops since a weapon with a burning match could not be managed

on horseback nor accommodated in a holster; we are therefore here only concerned with wheel-lock and snap-haunce arms and later with flint-locks. While a few rough match-lock muskets exist which may well have been made in this country during the latter years of the XVIth century, no wheel-lock firearm of undoubted English origin has ever been identified, although contemporary literary sources make it clear that wheel-lock firearms were introduced into England by the middle of the XVIth century. These were doubtless imported and confirmation of this assumption can be gained from an examination of those, unfortunately, rather rare portraits of English XVIth century noblemen which show their subjects holding a wheel-lock pistol. All those I have yet seen have shown a pistol of typically German form. Good examples of such portraits include that of Sir Martin Frobisher at the Bodleian Library, Oxford (Fig. I), and the attractive miniature of Sir Anthony Mildmay by Isaac Oliver, 1 now in America. In each case the pistoldepicted is of recognisably German type; the former with a fishtailed butt, the latter inlaid with engraved staghorn and with a great spherical pommel, characteristic of Augsburg or Nürnberg pistols of the later years of the XVIth century. A rather summary sketch of a wheel-lock pistol also appears in the drawing lock pistol also appears in the drawing of Sir John Smythe's armour in Jacob Halder's record of the Greenwich armours. This piece has the usual spherical pommel and appears to be richly etched, blued and gilt—features which once again suggest a Continental origin. Another representation of a wheel-lock pistol can be seen in the Pasfield jewel in the Victoria and Albert Museum—an enamelled gold pendant in the form or a miniature pistol. While the pendant in English work of the late XVIth century, the form of the pistol is German, with a characteristic ball pommel (Fig. II).

pommel (Fig. 11).

A certain amount of confusion is introduced owing to the fact that the wheel-lock pistol was in the XVIth and the early XVIIth century known as a fire-lock, while in the second half of the XVIIth century the same term was used to describe the flint-lock.

That the term fire-lock originally.

was used to describe the flint-lock. That the term fire-lock originally meant wheel-lock and not flint-lock is shown by the Inventory of Arms, Armour, Ordnance, etc., at the Tower, Greenwich, Westminster, etc., now preserved in the Library of the Society of Antiquaries. This manuscript, which is dated 1547 (i.e., long before the invention of the flint-lock), lists, under Greenwich, the following: "Itm. one Chamber pece blacke, the Stocke of Redde woode set with bone work, with a fier Locke in a case of crymsen vellet. Itm. one Longe white pece with a fier Locke. Itm. one Longe pece graven and guilte, with a stocke of redde woode set with white bone with a

fier locke in a case of Lether," etc. The reference to white bone inlay suggests once again a German origin for these pieces. The full text of this Inventory has been published by Lord Dillon in Archaeologia, 1888; it has been repeatedly quoted by all the writers on the subject of Armour in England from Grose onwards. The pistol was at this time a weapon of great importance as

The pistol was at this time a weapon of great importance as it constituted the only means by which horsemen could attack the serried ranks of the phalanx of pikemen which was the normal infantry formation of the XVIth century. While earlier examples exist, most of the wheel-lock pistols of German manufacture which survive are later than 1580. The general extension of the use of the pistol was therefore conditioned by the evolution of military tactics.

One of the most important documents in the whole history of English gunmaking is the order of Charles I, issued in 1631, appointing commissioners to survey, prove and repair the armour and weapons of the Militia. Attached to the order of appointment is a schedule fixing prices for both supply of new arms and repair of faulty arms. This schedule refers to three types of locks only—match tricker locks, fire-locks and snaphaunces. That the term fire-lock in 1631 still meant a wheel-lock is implied by the fact that the list of accessories for the fire-lock includes a key, which was, of course, required to span the wheel-lock, but could have no relevance to a flint-lock. A further indication can be found in the higher prices fixed in each case for "firelock" arms. Thus, while "a pair of horseman's pistols, furnished with snaphaunces" cost £2, "a pair of firelock pistols" cost £3.

The fixing of prices for wheel-lock pistols would seem to be fairly conclusive proof that such pistols were in fact being manufactured in England at that time. It must at any rate

The fixing of prices for wheel-lock pistols would seem to be fairly conclusive proof that such pistols were in fact being manufactured in England at that time. It must at any rate mean that some English gunsmiths were in a position to produce wheel-locks. Nevertheless in the absence of one single identified piece, it seems that production must have been on a very small scale. There are, however, a considerable number of plain wheel-lock holster pistols in this country which are generally regarded as being of Dutch or Belgian manufacture (Maastricht, Amsterdam or Liege), having been imported at the time of the Civil Wars. Pollard illustrates a pistol of this type and describes it as English, but omits to give any grounds for this attribution. Another, also described as English, was sold

in the Churchill sale.⁵ These pistols do not in fact differ from the conventional holster pistol used in North-western Europe, but there is at any rate a possibility that some of them may have been made by English gunmakers, who would have copied the models already current elsewhere. The mounts of such pistols are of steel, and they have no maker's mark of any kind. Fine pistols were usually signed by the maker, or at any rate bear his stamp, and in the absence of such pieces bearing an English name, it seems reasonable to assume that fine wheel-lock arms were not produced by the English gunmakers. The most



PORTRAIT OF SIR MARTIN FROBISHER dated 1577, by Cornelis Ketel. The pistol depicted is of recognisably German type.

Bodleian Library

ENGLISH PISTOLS

significant piece of evidence suggesting that they may nevertheless have been made here is to be found in a remarkable flint-lock repeating carbine by Harman Barne in the possession of Mark Dineley, Esq., the lockplate of which resembles in shape a wheel-lock

wheel-lock.

An interesting reference to imported pieces appears in the 1623 Inventory of the contents of Standon House, the seat of the Sadleir family. This lists amongst other weapons in the Armoury "A Case of ffrench pistools and gauntletts and a fflaske: A Case of other pistols with ffire lockes." Whether these wheel-locks were produced in England or imported from the Continent, there is much evidence to show that they were used here during the first half of the XVIIth century. Their use is shown in the engraved plates to Captain John Crusse's Militarie Instructions. the first half of the XVIIth century. Their use is shown in the engraved plates to Captain John Crusoe's Militarie Instructions engraved plates to Captain John Crusoe's Mittuarie Instructions for the Cavallrie published in Cambridge in 1632. Six of these plates are reproduced in Grose's Antiquities.⁷ In his plates, Crusoe shows the drill for loading both wheel-lock (still called, by him, firelock) and flint-lock pistols, so that it is clear that by 1632 both were in use. Crusoe may of course have gained his experience of cavalry drill in the course of service on the Continent, so that the inclusion of instructions for the performance of loading drill for the wheel-

lock pistol cannot on its own be regarded as decisive evi-dence that English cavalry troopers were armed with them. George⁸ quotes a number of instances from contemporary sources to show that the Civil War cavalry troopers were armed not with wheel-locks but with flintlocks or snaphaunces.

In a much-quoted passage Markham9 says of the cuirassiers, "For offensive armes, they shall have a case of long pistols, firelocks (if it may be), but snaphaunces where they are wanting." This last seems to me one of the most significant of the contemporary references to wheellock pistols, since it suggests what the absence of wheel-locks of English manufacture also indicates, namely that wheel-locks) firelocks (i.e., were not easily obtainable at the time, and cuirassiers were therefore usually armed with snaphaunce pistols.

Another source of confusion is encountered when we come consider the snaphaunce pistol in England. No distinction to consider the snaphaunce pistol in England. No distinction was at first made between the snaphaunce and the flint-lock, and

was at first made between the snaphaunce and the flint-lock, and the former term was applied indiscriminately to both, as, for instance, by Captain Crusoe in the work referred to above. Even as late as 1672 Captain Thomas Venn, in his Military Observations, 10 consistently refers to the flint-lock as a snaphaunce. The earliest recorded reference to the snaphaunce lock in England dates from 1588 and mentions a payment by the Chamberlain of Norwich "to Henry Radoe, smyth, for making one of the old pistolls with a snaphaunce and a new stock for it." By "smyth" in this case the term "gunsmith" may be understood, for in the following year he supplied "a flask and touchebox for a calyver." Dr. T. Lenk 12 reproduces a very interesting portrait of a certain Captain Thomas Lee, now in the possession of the Armourers Company. He carries thrust in his belt a snaphaunce petronel with an inlaid wood stock, apparently of Continental origin. On the same plate, Lenk also illustrates a French or Dutch snaphaunce similar to that depicted in the portrait. This latter piece is dated 1584, and Captain Thomas portrait. This latter piece is dated 1584, and Captain Thomas Lee is known to have died in 1601, so that we can regard the use of imported snaphaunce pistols in England during the last use of imported snaphaunce pistols in England during the last decade of the XVIth century as certain. Another early reference to snaphaunce pistols appears in *The Theorike and Practike of Moderne Warres* by Robert Barret, ¹³ where the weapons of the cuirassier are listed as "a Petronell peece, which is with a Snaphaunce, or one long pistol, as the French now use them, fastened in a case of leather, at the saddlebow, or else a pair of pistols in one case as do the Reytters."

In view of the ease of manufacture of snaphaunce pistols in comparison with wheel-locks, it might be expected that their production in England would be on a large scale. This would appear the more likely since it is known that snaphaunce pistols of fine quality were produced in Scotland from the end of the XVIth century. In dealing with Scottish firearms one is greatly aided by the fact that it was the custom of Scottish gunsmiths to sign and date their works, so that we have many documentary pieces to enable us to follow their evolution. The English gunmakers did not, on the other hand, begin to sign their pieces until about the middle of the XVIIth century and though certain dated pieces exist it was at no time a usual practice to inscribe

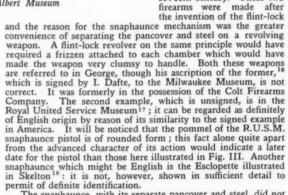
dated pieces exist it was at no time a usual practice to inscribe the date of manufacture on English firearms.

In his vast list of gunmakers and their works, Stoeckel¹⁴ does not cite a single piece by any of the seven London gunmakers who were appointed to the 1631 Commission, namely Henry Rowland, Richard Burrowe, Thomas Addis, John Norcott, William Dawstin, John Watson and William Graves. Furthermore, no example is recorded in the De Cosson Dictionary of Armourers. It is interesting to observe that while the English appear to have imported luxury arms, the Scots not merely made their own.

have imported luxury arms, the Scots not merely made their own,

but when they went to the Continent to serve as mercenaries, as so many of them into the national Armouries at of English manufacture are almost as unknown as English wheel-locks. In view of the fact that snaphaunces were made in the considerably poorer country of Scotland, they must have been made in England also. Though I have seen a few detached locks of Dutch type which were prob-ably of English manufacture, the only recorded English snaphaunce weapons are two revolving arms dating from about the middle of the XVIIth century. These two firearms were made the invention of the flint-lock





The snaphaunce, with its separate pancover and steel, did not remain long in use in Western Europe, as its place was taken by the flint-lock, in which these two members of the lock were combined. The earliest date which can be given to the flint-lock in England is 1632, the date of Captain John Crusoe's book. In addition to the series of plates illustrating mounted drill with the wheel-lock pistol, Crusoe devotes four plates to the use of what he called the snaphaunce. From the instructions accompanying the plates, which refer to only one motion of closing the pan, it is clear that in fact the drill applies to a pistol with a flint, and not a snaphaunce, lock. In the case of the snaphaunce,



THE PASFIELD JEWEL, English, late XVIth An enamelled gold pendant in the form of a miniature pistol of German type. Fig. II. century.

Victoria and Albert Museum

two separate motions of closing the pan and ordering the hammer are necessary to prepare

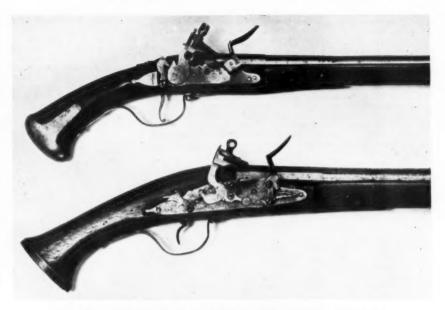
the piece for action.

The schedule of gunmakers' rates fixed by the Commission of 1631 refers not only to "fire-lock pistols" but also to "a pair of horseman's pistols furnished with a snaphaunce," the price of which was £2, complete with accessories and cases (holsters). Here, once again, one is probably correct in interpreting "pistols furnished with a snap-haunce" as flint-locks. In Fig. haunce" as flint-locks. In Fig. III (b) a holster pistol of this type is illustrated. It is of un-doubted English manufacture and bears on the barrel the proof-marks of the London Gunmakers Company. Its form is borrowed from that of the contemporary Dutch wheel-lock holster pistol, though its 14-inch barrel is shorter than the usual wheel-lock standard. An almost identical piece was in the George Collection and is illustrated in his book. 18 There are probably numbers of these simple troopers' pistols about in the country still which have been neglected and remained unrecognised because

of their plain, even rough, finish. They are nevertheless the earliest form of pistol known to have been produced in the earliest form of pistol known to have been produced in England, and were probably the arm of most of the cavalry during the Civil Wars. In addition to the holster pistol, a belt pistol of similar type was also made, the only recorded example of which is illustrated in Lenk, 20 who dates it at circa 1620-30. On the same plate Lenk shows two muskets equipped with the same English dog-lock. These first English locks can be recognized by eaves of the deceated which engages on the projection.

nised by reason of the dog-catch which engages on the projecting tail of the cock and serves as a primitive safety catch.

In Fig. III (a) is shown one of a pair of holster pistols with ebony stocks of about the same date but considerably finer quality. They are unsigned but have the London Proof on the barrels. Though devoid of ornament, they are of graceful form, and both lock and barrel are neatly faceted. Like many Continental flint-locks of the first half of the XVIIth century, they have the frizzen spring accommodated inside instead of outside the lock-plate. Another common feature of these early pistols is the flat face of the lock-plate, a form which was doubtless taken from the wheel-lock. The line of the butt also suggests a wheel-lock Reiter pistol. This pair of pistols have rifled barrels



(a) English flint-lock rifled HOLSTER PISTOL, about 1640. (b) English flint-lock HOLSTER PISTOL, about 1640. Collection of Mark Dineley, Esq.

and must rank amongst the earliest rifled pistols of English and finest rains and an armonic manufacture. The first patent for rifled barrels was granted in London in 1635 to Arnold Rotsipen, presumably a German immigré. The inventor claims "to rifle, cutt out and screwe immigré. The inventor claims a deepe, or as shallowe, as shall barrels, as wide or as close, or as deepe, or as shallowe, as shall be required, and with great ease."

¹ Illustrated in Christie's Sale Catalogue, May 11th, 1926. ² Plate 27 in Viscount Dillon's An Almain Armourer's Album. ^B Reprinted in full in Grose's Antiquities, Vol. XIV, pp. 324-337. ⁴ The Book of the Pistol, London, 1917, Antiquities, Vol. XIV, pp. 324-337. ⁴ The Book of the Pistol, London, 1917, Plate 3a. ⁵ Sotheby's, May 27th, 1937, Ill. Plate III. ⁶ Printed in full in the Burlington Magazine, May, 1943, p. 116. ⁷ Vol. XIII, p. 364. ⁸ English Pistols and Revolvers, p. 19. Onslow County, U.S.A., 1938. ⁹ Gervase Markham, The Souldiers Accidence, 1648, p. 34. ¹⁰ Published London, 1672. ¹¹ Norfolk Archaeology, Vol. I, p. 16. ¹² Flintlaset, Stockholm, 1939, Plate 2. ¹³ Published London, 1598, p. 142. ¹⁴ Haandskydevaabens Bedommelse, Copenhagen, 1938. ¹⁵ Information provided by J. A. Mann, Esq., F.S.A. ¹⁶ op. cit., p. 146. ¹⁷ op. cit., Frontispiece. ¹⁸ Joseph Skelton, Engraved Illustrations of Antient Armour, Oxford, 1830, Vol. II, Plate CXIX. ¹⁹ op. cit., Plate I. ²⁰ op. cit., Plate IV, I.

Messrs. Ackermann are keeping up their century-old reputation as patrons to young sporting artists. This time they have spotted a winner in Miss Juliet McLeod. They are showing Messers. Ackermann are keeping up their century-old reputation as patrons to young sporting artists. This time they have spotted a winner in Miss Juliet McLeod. They are showing thirty-three oils nearly all straight portraits of well-known racehorses, including such celebrities as Airborne, Lovely Cottage, Tudor Minstrel, Fairway, Davy Jones, Bogskar, which shows that she has the entrée to the best stables in England. There is also a delightful group of mares and foals, done by leave of this Weigetty, is the ald and dock at Hampton Court which of His Majesty, in the old paddocks at Hampton Court which revive memories of J. N. Sartorious and the Duke of York. That Miss McLeod is a pupil of the late Linwood Palmer is quite Miss McLeod is a pupil of the late Linwood Palmer is quite evident both in the masterly way she uses her paints and in what I have regarded as Palmer's besetting sin, inherited from Sir Francis Grant and John Charlton, economy of canvas. Now you must be a Stubbs, and he only got too close to his subjects, to completely fill a canvas with a horse leaving a margin of only 5 per cent. You must know and love the subject to bear with it as a wall decoration. This, luckily, is a fault easily corrected. A writer is not fair to a young artist, who only deals out praise, for then others will go and be disappointed. Some of her foreshortening, the most difficult of all positions, is not quite correct nor is she always happy in how she puts her horses' heads on, but her pictures are far above the photo class. She can paint and has imagination. A group of carthorses reminded me of Lucy Kemp Welch at her hest and a horse's head over a fonce of the well have Welch at her best and a horse's head over a fence of the well-known

Herring.

A trotting race, the only imaginary picture, shows colour and movement which one associates with the French School and a trotting hackney is trotting and trotting fast at you.

I liked best a horse galloping free with two greyhounds distinctly Ben Marshally. Her heavy horses and cattle are pleasing and her watercolour cartoons have action and humour.

A lot more will be heard of this young woman and she will certainly be one of those whom all lovers of art hope to see storming the hostile portals of the R.A.

THE DRAWING ROOM ORCHESTRA AND ITS LINEAGE

BY HUGH GOUGH

HISTORY OF THE PIANO. By Ernest Closson, translated by Delano Ames. (Paul Elek, 1947. Price 12/6.)

Thas long been a custom when discussing the history of the piano to give some account also of other stringed keyboard instruments, and in so doing to imply that the harpsichord and clavichord were ancestors of the pianoforte, whereas the precise inquirer can only come to the conclusion that this is far from the truth. Keyboard instruments of the three principal classes appear together in Europe early in the XVth century. M. Le Cerf has lately (1932) published a facsimile of a MS. in the Bibliothèque Nationale in Paris which gives precise drawings and descriptions of the three types of instrument: clavichord, harpsichord and pianoforte. The date of this MS. is about 1440 and there are other stray clues of earlier date which lead one to suppose that in the late Middle Ages a keyboard instrument employing hammers which rebound from the strings, and which is therefore essentially a piano, was in general use together with the more well-known clavichord and the harpsichord family in its various sizes and shapes. It is therefore regrettable that M. Closson should revive the old fallacy that the pianoforte is derived from the harpsichord which in its turn is derived from the clavichord. In fact, up to the end of the XVIIIth century these three types of instrument existed and musicians fully understood their different uses, although it is true that the pianoforte was a scarce instrument little used until the middle of the XVIIIth century, from which time it comes into use increasingly.

century, from which time it comes into use increasingly.

Discussing the clavichord on page 15, he says that "only that part of the string between the point where it is struck and the tuning peg is allowed to vibrate, the remaining section of the string, namely that between the point where it is struck and the fixed pins being dampened [sic] by a roll of felt [sic]." Does M. Closson imagine the clavichord has no bridge? Again on page 23 he cites the title of an edition of Domenico Scarlatti's harpsichord sonatas—"Sonatas modernas para clavicordio compostas," which was published in London in 1752—as evidence that the clavichord was used in England at that time. Apart from the fact that "clavicordio" was then the Spanish word for harpsichord, there is no evidence at all that the clavichord was

on page 33 he discusses the rather difficult question as to which of J. S. Bach's works were originally intended for the clavichord, and states that "on the title sheets of only three of his works, the Italian Concerto, the French Overture, and the Goldberg Variations, did he specify the clavichord." On the contrary, Bach explicitly specifies a two-manual harpsichord for the Goldberg Variations, the Italian Concerto is unthinkable without a two-manual harpsichord, and so far as I know the French Overture does not exist, unless M. Closson refers to the variation in the style of a French Overture included in the Goldberg Variations.

The section on the harpsichord is no more reliable. On page 36 he repeats the old fallacy, based on a mistranslation of Forkel, that Bach could quill his harpsichord in 15 minutes. The fact is that Bach was said to be able to tune his harpsichord in 15 minutes, a not very remarkable feat; to quill it in that time would be impossible, as anybody having the slightest practical acquaintance with the harpsichord knows. On the same page he attempts to describe how the strings of a harpsichord are arranged, stating that "the strings are not, as with the clavichord, all of the same length . ." But in a clavichord the speaking lengths of the strings are scaled just as those of a harpsichord, though the length of unused wire sometimes found in early clavichords may make the strings apparently equal in length. On page 41 he makes the surprising assertion that the lute stop in a harpsichord "employs jacks wrapped in cloth to soften the metallic timbre of the strings"; but this is sheer nonsense. Shudi was not the successor to Tabel (page 71); there is a tradition that Shudi worked for Tabel, and it is certain that his rival, Kirkman, worked for Tabel, married his widow and succeeded to the business. The English action, page 96, if by that M. Closson refers to the English action for grand pianos, has nothing in common with Zumpe's action, which latter was never adapted by Backers or anybody else to the grand piano. The Irish damper, page 97, was not anticipated by Cristofori, nor was

it the first kind of damping using a separate damper for each note. On page 130 there is a drawing purporting to be of Zumpe's action for a square piano dated 1766. The drawing is actually of John Broadwood's single action for a square piano with underdampers, patented in 1783.

This book is illustrated with line drawings which are crude

This book is illustrated with line drawings which are crude and inaccurate, and lack even aesthetic merit; the clavichord on page 24 would soon lose its bridge if the strings had the sidedraft there shown; the virginals on page 37 has no bridges; the harpsichord on page 42 too many, and badly drawn; its registers, too, seem to be above the strings, and the perspective of the back stretchers of the stand does not agree with that of the lid and case. There are also photographs of some instruments in the Victoria and Albert Museum, London; the date of the harpsichord on page 27 is given as 1571; it is of 1521 really. Strangely enough, the clavichord by Fritz on page 28 is given the same date, 1571. Its true date is 1751.

AN EXHIBITION OF INDIAN ART

BY VICTOR RIENAECKER

N Exhibition of Indian Art to be held this winter at Burlington House is in active preparation. This will be similar in scope and cultural interest to the exhibitions held there of Italian, French, Dutch, British, Chinese and Persian

When the war ended, certain Societies interested in the East, including the Royal Asiatic Society, the Royal Society of Arts, and the Royal Indian Society, approached the Royal Academy to explore ways and means of arranging an exhibition representative of the art of India. Committees were formed in England and Delhi, and a delegation was sent to India to approach the public museums and private collectors there.

and private collectors there.

Of course, such a projected exhibition must suffer from the fact that many of India's most important art treasures are irremovable. The finest Indian paintings are the frescoes on the walls of the Ajanta Caves; and most of the best Indian sculpture is carved on rocks, as at Mamallapuram, or embedded in temples, as at Ellora, at Belur and Halebid, and elsewhere. The Calcutta Museum contains a portion of the famous Bharhut railing of the Sunga period (180–70 B.C.), which is manifestly in imitation of wood carving and too large and fragile to be brought to London. The popular European notion of Indian sculpture is still mainly based on the poorest examples of many-armed Hindu gods. It is understood that the committee have found it possible to list some hundred and fifty examples of sculpture. The varied art of the Indus valley will be well represented, and an outstanding example of that of the Ganges valley of the Mauryan period (321–184 B.C.) will be a famous colossal Yaksi, or female figure, from Didargani (Patna). So-called "classical" sculpture will be represented in all its phases by Bharhut figures and pieces from Amaravati, Mathura, Sarnath, and the Deccan. Among work illustrating the mediaeval period will be some charming Khajuraho figures.

The London Exhibition is bound to lead to an enlargement of knowledge about the various Indian schools of painting as a result of the assemblage of about four hundred examples, many from native collections. Most people are acquainted with only the two main schools, the Perso-Indian school of the Mogul court and the indigenous Rajput school; but there will be shown examples of Rajasthani, Kangra, Golconda, Deccani, Arcot, Bijapur, Bundi and Basohli. In addition to the great array of India's stone carvings, there will be some sixty bronzes, the patina of which is generally superb, though some specimens have unfortunately been damaged by chemical experiments at preservation.

There will also be many early terra-cotta plaques, early illustrated manuscripts, painted book-covers, Mogul carpets, and mediaeval armour. If one includes the seals and pottery of Mojendo-Daru and other places in the Indus valley, the history of Indian art goes back five thousand years, and even so was based on a culture still more ancient. The marvellous humped bull on one of the seals from Mojendo-Daru, in its sensitive modelling, reveals the same quality of interpretation that three thousand years later was to mould the great Mauryan bull in the Calcutta Museum.

There is to be an East India Company Room, as well as enough

There is to be an East India Company Room, as well as enough examples of modern Indian art to fill a small gallery. Some of the exhibits will be borrowed from private and public collections in Great Britain, the continent of Europe, and the United States of America.

UNDERGLAZE BLUE DECORATION ON ENGLISH PORCELAIN

BY STANLEY W. FISHER

PERHAPS the greatest charm of early English "blue and white" porcelain is its naïve simplicity of decoration, entirely unsophisticated and supremely suited to the medium on which it is applied. The white purity of the paste is never unduly covered by the pattern, the effect is never vulgar, and the decoration enhances rather than detracts from the simple shapes which were then favoured, since they were not treated as canvases upon which the artist could show his skill or the factory its magnificence.

In considering the origins and development of the designs used, I do not intend to stress attributions, because with certain exceptions similar decoration is naturally found on different porcelains, their makers having copied from the same sources or from each other. Diagnosis by decoration alone is always fraught with danger, though it may be a valuable aid. I shall therefore confine myself rather to the sources of the various styles of decoration and the influences affecting them.

Underglaze blue decoration was, of course, executed both in painting and in printing, though the former preceded the latter, afterwards continuing side by side with it. Perhaps it may be well at this juncture to point out that even the earliest forms of decoration were executed in transfer printing, since it seems probable that underglaze blue printing followed closely on the heels of the introduction of printing in overglaze enamels in 1756 or thereabouts, and not, as was formerly imagined, at a much later date. It will, however, be readily understood that certain styles of decoration were unsuitable for printing by reason of the technical impossibility of rendering a wash of colour by means of an engraved plate, as, for example, the many powder-blue patterns.

Painting in underglaze blue was probably the earliest form of decoration on English porcelain. Pere d'Entrecolles, writing in 1712, said that "one hardly sees any other sort of Chinese porcelain in England than blue and white," and it is fairly certain that



Fig. I. LIVERPOOL PORCELAIN, transfer printed

(a) Cream-jug, decorated in Chinese style

(b) Sweetmeat dish, "pinecone" pattern, with painted edge

> (c) Cream-jug, decorated flowers with diaper and brocaded border

Fig. II.
WORCESTER
CIDER-MUG,
with painted
"cracked ice"
pattern and
"Long Elizas"
in reserves

Fig. III.
WORCESTER
"CABBAGE-LEAF"
MASK JUG,
with painted
decoration in
English style





UNDERGLAZE BLUE DECORATION

English porcelain painters copied from the Chinese or from Continental Delft which was itself an imitation of the blue and white "Nankin" ware. On the other hand, one must not underestimate the influence of European coloured styles of decoration even in the earliest days, or lay undue emphasis on the difficulties of enamel painting, since they had already been overcome by the painters on enamel at Battersea, and later on at Bilston. Indeed, it would seem that the main difficulty of the early porcelain workers was not in the decoration but in the body.

At any rate, it is safe to assume that the Nankin wares imported by the East India Company, or their manifold Delft versions, were among the inspirations of the early decorators in England. One must differentiate, of course, between the commercial porcelain imported for use and the occasional period pieces which found their way into this country to be added to the collections of the wealthy. Copies of the latter, attempted at Worcester among other factories, usually fell far short of the originals in brilliance of paste and tone of blue, whereas the copies of the former are often superior to their originals in the carefulness of the drawing and the delicacy of the softer paste. It was, I think, unfortunate that public taste demanded a blue-ing of the paste when underglaze blue painting or printing was used, since those pieces not so treated are warmer and more mellow in appearance, the creamy paste affording a greater and more pleasing contrast to the blue pigment. The patterns thus copied are legion, and their Chinese origin self-evident. There are among them, however, certain designs which have become sufficiently well known to have acquired names. Among them we find the adaptations of the slender Chinese ladies, now given the undignified title of "Long Elizas," a corruption of the Dutch "Lange Liszen" (tall ladies), either alone, alternated with panels of flowers, or with Oriental landscape background. This type of decoration was applied to very ambitious pieces as well as to domestic wares, to vases both hexagonal and baluster in shape which rank high in English ceramic art. The attraction of this form of decoration is enhanced by the English treatment of the Oriental physiognomy. The "Eloping Bride" or "Love Chase" pattern is an anglicised version of a band of Chinese jugglers, and equally well known is the "St. George and Dragon" motif, a Chinese version of the struggle between good and evil personified also in our English legend of that name. The Chinese dragon was adapted to transfer printing by Turner

prising "Long Elizas" in reserves on a marbled powder-blue ground on which hawthorn or prunus blossoms are scattered, signifying the ending of winter and the coming of spring (Fig. II). Powder-blue decoration was much used, usually relieved by round, fan-shaped, or irregular reserves containing Chinese





Fig. IV (top). WORCESTER SAUCE-BOAT, moulded and painted in Chinese style

Fig. V. CHELSEA-DERBY SAUCE-BOAT, lavishly decorated in Chinese style. The interior base has a Chinese landscape

landscapes or flowers; pieces so decorated were made at Caughley, Worcester, Bow, and Lowestoft, either octagonal or with scalloped edge. Chinese women at play with children provided a charming motif. To this class belongs the "Jumping Boy" pattern favoured at Liverpool and Bow—the boy is actually sitting, and his jumping appearance is due to the usual lack of perspective in all Chinese drawing. In similar style is the Worcester pattern of a woman holding a sort of club, facing a boy who bears a bird on a stick (Fig. VIII). Landscapes were copied in lavish profusion (Fig. VI (c)), most well known being the Caughley "Willow Pattern," although there are many others ranging from the elementary and roughly executed designs on early Bow and Liverpool to the elaborate decoration of the large, elaborate vases made at Worcester. The "Hundred Antiques" pattern is an exact copy,



Fig. VI. LOWESTOFT PORCELAIN

- (a) Tea-bowl and saucer, moulded and printed in Chinese style
- (b) Sauce-boat, with printed decoration
- (c) Tea-bowl and saucer, painted Chinese landscapes





Fig. VII. WORCESTER PLATE, printed "pinecone" pattern

Fig. VIII. WORCESTER CIDER-MUG, painted in Chinese style

even to the mark, of a Chinese pattern in which the objects signifying the Chinese love of antiquity and art are represented. Flower painting is commonly found (Fig. V). Among the patterns is an effective one of trailing flower sprays used in conjunction with swallows on Worcester lip-less "cabbage-leaf" jugs, the peony adapted in various forms on Bow porcelain, and groups of flowers, flowering shrubs and stylised rocks. Used with these patterns are many adaptations of Chinese diaper and brocade borders (Figs. I (c) and V).

Oriental decoration of a different kind forms a class of ornamentation which might be described as "Chinese Chippendale"

Oriental decoration of a different kind forms a class of ornamentation which might be described as "Chinese Chippendale" (Fig. I (a)). It originated at a time when France was swept by a wave of enthusiasm for everything Chinese, and the influence spread to England where it became evident in furniture, landscape gardening, architecture, and porcelain decoration alike. The designs used were adapted from French artists such as Pillemont and Boucher, and were fantastic and exaggerated versions of Chinese scenery and figures as imagined by the European mind. As a rule such decoration is found on printed wares, and some of Hanceck's prints are masterpieces in this style.

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Japanese influence, so marked on polychrome wares, is strangely missing on blue and white, although a pattern bearing some resemblance to the well-known "partridge" or "quail" pattern in polychrome is commonly found on the small shell-shaped sweetmeat dishes made at Worcester. Otherwise it seems that Japanese styles of decoration had little influence on English blue and white painters.

At a later date considerable inspiration was found in Meissen.

At a later date considerable inspiration was found in Meissen models, revealing itself in flower subjects, chiefly bouquets or

scattered flowers, known as deutsche Blumen, naturalistic European flowers, rendered in painting and printing alike. Apart from this, however, and from several French patterns brought from the Continent by Turner of Caughley, who visited there for the sake of practical experience, blue decorated porcelain would appear to have been little influenced by Continental decorators, in marked contrast with polychrome wares. This is probably due to the good sense and taste of the English blue painters, who realised that the magnificence of the Meissen and Sèvres patterns was unsuited to their technique. They knew that they must depend upon careful drawing and simplicity of line rather than upon gay colours and intricate design, and, considering their medium, rightly so.

medium, rightly so.

By 1770 an English style of decoration had been developed, although the earlier forms were not discarded. Many of Hancock's prints, including numerous versions of the "Milkmaid" motif, were adapted for overglaze blue printing; and the works of such fashionable artists as Gainsborough and the sporting print painters were copied. In a different vein, but characteristically English in conception, are the prints of vegetables and fruits which were used at Worcester for the decoration of moulded salad bowls, the bouquets of flowers and fruit used at the same factory and at Caughley on the necks of "cabbage-leaf" jugs (Fig. III), landscapes in English style, several versions of the vine motif similar to those found on early English glass, and the so-called "pinecone" or "strawberry" design favoured at Worcester, Caughley, and Liverpool (Figs. I (b) and VII). These patterns were almost invariably printed, since they were used on utilitarian wares.

Great use was made of moulding, especially during the early period. The majority of the shades were copied from silver models, especially of sauce-boats, cream-jugs, dishes, and teapots (Figs. IV, V, VI (b) and IX), although Oriental models were copied, especially in the case of certain polygonal tea-bowls and saucers extensively made at Worcester, Bow, Liverpool, and, to a lesser extent, at Chelsea. Decoration was added to such moulded wares with little regard to the lines of the moulding (Fig. IX), although reserves in it were sometimes decorated with dainty vignettes in Chinese style (Figs. IV and VI (a)). Especially pleasing are the Derby sauce-boats which have all-over fish-roe diaper, with raised fruits painted in blue.



Fig. IX. CAUGHLEY SAUCE-BOAT, moulded and printed in English style, with blue painted rim

AN ENGLISH PIONEER IN TRUE PORCELAIN

CHAMPION'S BRISTOL PORCELAIN. By F. SEVERNE MACKENNA. (F. Lewis. £5 5s.)

T is encouraging that the few books on English porcelain published in recent years show an increasing trend towards reliability of information and attractive presentation. This trend is admirably continued in this latest book from Dr. F. Severne Mackenna's pen, which forms a worthy and acceptable companion to his recently published work on Cookworthy's productions.

Unfortunately, the comparative scarcity and high market price of Bristol porcelain restrict its acquisition to a small section of collectors. This fact, however, does not affect the value of this book to all collectors of porcelain. In common with Cookworthy's wares, Champion's Bristol has long been neglected save by the initiated few. Writers have fought shy of it; the present writer has, in his two volumes, brought the true paste porcelains into the light of day for all to understand and appreciate, and, in addition, his lavish incidental and practical information is bound to be of interest to all lovers of old porcelain, and the student (in particular) of Bristol wares will welcome the book as an authoritative, up-to-date guide.

In his Preface, the author expresses the opinion that it is a mistake to include too much history in a book on ceramics; to lay undue emphasis on the potter to the neglect of his wares. He has made the necessary historical details of absorbing interest, and the reader comes to know Champion not as a legendary figure and the name given to a particular sort of porcelain, but as a man.

and the name given to a particular sort of porcelain, but as a man. Dr. Mackenna's book is written in his usual conversational style, eminently readable, yet strictly practical. He adheres to facts, and refuses to make deductions from scanty evidence—how many red herrings have been drawn across the trail in the past by writers who have jumped to conclusions, and how long it has taken to regain the scent! An example of this adherence to the provable fact is his refutation of the legendary sale of Champion's patent to New Hall. The only evidence is the fact that both bodies were truly porcellanous, and it seems more logical (though the writer does not say so) to suppose that Champion's negotiations with the New Hall proprietors and with Thos. Flight of Hackney and later of Worcester were sufficiently advanced to give them the necessary stolen knowledge to make an inferior true porcelain.

For the collector, as distinct from the student (though the real connoisseur must be both), there are chapters on the Bodies and Glazes, the various wares made at the factory, their characteristics, and their decoration. Space forbids more than a passing reference to them, but each is distinguished by a wealth of detail, innumerable practical hints (such as the shapes of handles, footrims, covers, etc., the significance of fractures, and the methods of decoration), and much useful advice to expert and tyro alike. Dr. Mackenna is a ruthless critic of hastily accepted and repeated fallacies, and his reference, in the chapter on Bodies and Glazes, to the endless experiments which were carried on by the early potters, is a timely rebuke to those who place undue reliance on diagnosis by transmitted light, since there was no standardised porcelain body until the XIXth century.

It might be expected that the writer of a book on true porcelain would decry its frit-paste or artificial substitutes; the author is, however, scrupulously fair in his comparisons, and the collector of either will find nothing to offend his susceptibilities. Each, obviously, has its individual appeal, its different reactions to decorative treatment consequent upon the nature of its body, and there is ample room for the lovers of both.

Though the writer deplores the necessary "pruning" of his collected illustrations, the book is yet admirably furnished with 116 plates, four of which are in full page colour. Museum specimens, out of reach of the average collector, are excluded, and the result is a really practical and essential adjunct to the text. One might, indeed, wish that it had been practicable to include a greater number of the colour plates painted by the author, but this necessity is partly compensated for by detailed descriptions of the palettes used in the decoration of the specimens illustrated in monochrome.

Space remains only for the barest reference to further sections dealing with Analyses of the Ware, their artistic value, Marks, Reproductions, and Bibliography, which, together with a comprehensive Index, comprise a valuable and modern addition to the bookshelf of the serious collector.

AN APPEAL F. LUGT'S "REPERTOIRE DES CATALOGUES DE VENTES"

FURTHER appeal for funds is being made to enable research to be completed in this country for the above book. Although the response has so far been good, only enough money is in hand for about eighteen months' work, and it is expected that it will take at least twice as long to finish the research which has now been resumed.

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For those not familiar with the objects of the work we reprint

some particulars issued by the sponsors of the appeal.

"Since 1935 the Netherlands Institute for Art History at The Hague has sponsored the publication which Mr. Frits Lugt has had in preparation for many years. It is a chronological list of catalogues of art sales held throughout Europe from 1600 up to modern times (including pictures, prints and drawings, miniatures, sculpture, furniture, ceramics, objets d'art, antiquities, coins and medals, curiosities, etc.). Besides giving the names of collectors and auctioneers, the list, which is fully indexed, shows the number of lots in each sale, the number of pages and illustrations in the catalogues, where copies of them are to be found, and whether they are priced or not.

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The first volume of the book, covering the years 1600 to 1825, was brought out in French in 1938. By the autumn of 1939 the second volume for the years 1826 to 1875 was nearly ready for printing, and work had started on the third volume dealing with

art sales from 1876 until recent times.

Up to 1935 Mr. Lugt not merely directed but also financed research for the book in this country and elsewhere. By that time, however, the work had increased to such an extent that it became impossible for him to go on finding all the cost himself. In view of the great value the book would obviously have for all engaged or interested in art history, a fund was raised to enable the work to be continued in this country through generous contributions from the Victoria and Albert Museum, the National Gallery, the British Academy, the Courtauld Institute of Art, and a number of private donors.

A suitable research worker had been found for this country, but the pre-war fund is practically exhausted, subscriptions have all lapsed, enough money is required for salary, etc., amounting to about £400 a year, or twice the sum required for the purpose before the war.

We are, therefore, issuing this appeal for funds to enable research to be continued here. There is no doubt that the value of the book will be seriously impaired if the British sections of it are not complete, and we hope that this will not be allowed to occur through lack of funds. We would accordingly urge all who are concerned with art history or take an interest in it, to respond as generously as possible.

Communications and contributions should be addressed to Mr. W. A. Martin, Spencer House, St. James's Place, London, S.W.I, cheques being made payable to him personally as honorary treasurer of the funds raised. It would be much appreciated if an annual subscription could be promised, in which case it would be most helpful if Mr. Martin could be advised at an early date what amount he may expect to receive on 1st June each year until the work is finished."

ANSWER TO CORRESPONDENT

G.W.G. (Kendal). The first of the two crests on the Worcester 'Flight Barr and Barr' service is of the family of Gammell, sometimes spelt Gemmell, of Drumtochty, Scotland. Nothing very much is possible to be said about this family as no printed pedigree has yet been found—and although it may only be presumed, it is quite probable that General Andrew Gammell, who was aide-de-camp to Frederick, Duke of York, whilst in Belgium, in 1813, was one of the Scottish Gammells. His son, Captain Gammell, served in the Peninsular War, and was at Bayonne in 1814 when the French made their sortie, but curiously enough did not receive, and did not apply for, the medal. Many years afterwards Queen Victoria learnt about this through the Duke of Cambridge, and was so interested in the case that she decided to present the veteran with her jubilee medal in addition to the Peninsular badge. The pleasure of the receipt of these was greatly enhanced by a letter written by Sir Henry Ponsonby by the command of the Queen, in which the hope was expressed that health and strength would be long vouchsafed to him to enjoy his honours. The second crest has unfortunately not been traced, although a diligent search has been made for it.

SALE ROOM PRICES

OLLECTORS will be glad to know that Christie's hold their first sale at Spencer House on the 1st of October. The sale of the contents of Colworth House, the residence of Lord Melchett, by Knight, Frank & Rutley on the 14th and following days in October will no doubt attract a large company, including as it does some fine pictures, furniture and china, and a

ncluding as it does some fine pictures, furniture and china, and a very extensive library.

July 9. Silver, Christie's: Two-handled tray, William Bateman, £120; another with coat of arms, £165; pair George II sauce boats, Peter Archambo, 1744, £100; four George III candlesticks, William Gould and John Cafe, two each, £130; old English table service, dating 1706 to 1793, £640; Charles II two-handled oblong basket, about 1675, £200; Queen Anne cylindrical tankard and cover, William Lukin, £130; George III large oval wine cistern, from the collection of the Duke of Sussex, 1842. Christie's. £400; sixty circular dinner plates. Andrew Christie's, £400; sixty circular dinner plates, Andrew

1843; Christie's, £400; sixty circular dinner plates, Andrew Fogellberg, £500.

July 10. Porcelain and Objects of Art, Christie's: Pair Dresden vases, A. R. mark, £199; pair Worcester tureens and covers, £126; pair Chinese beakers, late Ming, £525; Queen Anne toilet mirror, £105; Sheraton mahogany one, £105; Georgian chest, 45 ins., £325; another one, serpentine shape, 38 ins., £194; Queen Anne walnut knee-hole writing desk, £103;

38 ins., £194; Queen Anne walnut knee-hole writing desk, £103; English walnut chest of drawers, £136.

July 15. Silver, Christie's: George II plain pear-shaped jug, John Fossey, 1738, £160; George I plain cylindrical tankard and cover, 1719, Mathew Lofthouse, £125; two-handled oval tray, possibly by John Moore, £215; four two-handled oval sauce tureens and covers, Daniel Smith and Robert Sharp, 1776, £105; pair Queen Anne table candlesticks, Mathew Cooper, 1705, £170; Queen Anne plain octagonal salver, Pierre Platel, 1710. £440: Commonwealth two-handled circular porringer, 1705, £170; Queen Anne piain octagonai saiver, Fielde Fiace, 1710, £440; Commonwealth two-handled circular porringer, £135; George II plain coffee pot, Peter Elliott, Exeter, 1736, £135; George I plain coffee pot, Humphrey Payne, 1726, £135; three George I casters, Benjamin Blakeley, 1718, £290; Queen

£135; George II plain coffee pot, Peter Elliott, Exeter, 1736, £135; George I plain coffee pot, Humphrey Payne, 1726, £135; three George I casters, Benjamin Blakeley, 1718, £290; Queen Anne plain cup and cover, Benjamin Pyne, 1712, £200; William III caster, John Chartier, £180; and William III tankard and cover, Timothy Ley, £150; and another one, probably by Daniel Garnier, £210; and one, maker's mark A. R., £145.

July 11 and 18. Pictures, Christie's: The Honeymoon, Alma Tadema, £157; View of Greenwich, R. Griffier, £231; Treview Mill, A. Vickers, £115; The Horse Fair, Munnings, £399; pair views in Italy, Marieschi, £115; Two Girls in a Landscape, Boucher, £253; View on Venice, Guardi, £116; An Interior, with a woman and child, Steen, £546; Sporting Party Resting, Cuyp, £115; Portrait of the mother of Francis I, master of the demi figure, £357; Portrait of Duke of Marlborough, J. Wootton, £168; Head of a Bearded Man, Rubens, £231; Idle Fears, Sir E. J. Poynter, £157.

July 17. Porcelain and Furniture, Christie's: Giltwood shaped stool, £252; six Louis XV fauteuils, £273; twelve Adam giltwood chairs, arms, £525; suite Adam giltwood tub chairs, £19; Louis XVI mahogany library table, stamped J. H. Reisener, £504; Louis XVI cabinet, Epaulard, £252; pair show cabinets, £147.

July 21 and 22. Silver, Porcelain, Glass, etc., Christie's: William III chocolate pot, 1760, William Robinson, Newcastle, £250; William III monteith bowl, William Gibson, 1698, £120; Charles II Scottish coconut cup, by Thomas Moncrur, Glasgow, £80; James I oval tobacco box, Francis Tempest, York, 1612, £110; Worcester dinner service, £84, and a larger one, £121; some fine Worcester pieces, teapot, etc., £184; pair Bristol vases and covers, Chinese, famille verte style, £103; carved oak figure

£110; Worcester dinner service, £84, and a larger one, £121; some fine Worcester pieces, teapot, etc., £184; pair Bristol vases and covers, Chinese, famille verte style, £103; carved oak figure of the Magdalene, £89; six Hepplewhite mahogany chairs, £105.

July 24. Porcelain, Furniture and Tapestries, CHRISTIE's: William and Mary cabinet, £262; walnut writing desk, £262; Waterford glass chandelier, £220; terra-cotta bust of Flora attributed to J. A. Houdon, £157; Louis XV mahogany bonheur du jour, £136; Louis XV giltwood suite, £205; Louis XV ormolu clock, Caudron à Paris and stamped St. Germain, £252; Louis XV clock, movement by Masson à Paris, £105; pair Louis XVI porphyry vases and covers, classical form, £231; panel of Brussels tapestries, first half of the XVIth century, £997; another early XVIth century, £861; and a third, in the centre a Queen seated in an arbour, first half XVIth century, £1,260.

July 25. Pictures, CHRISTIE'S: The Happy Family, F. de Braekeleer, £147; two by Constable, A Stormy Noon, Hamp-

stead, and Weymouth Bay, £315; drawing by J. M. W. Turner, The Acropolis of Athens, £189; Picture by Tissot, Reading the News, £304.

Silver, Christie's: Two-handled octagonal tray on July 28. four feet, £40; and an oblong one, £62; plain tea service, 1825, £82; and another one by P. and W. Bateman, 1807-10, £100; pair oval sauce tureens and covers, Robert Salmon, 1791, £58; French burr walnut travelling canteen, fitted, Paris, 1805, £50; six oval salt cellar stands, W. Fountain and D. Pontifex, 1793, £42; four oblong entree dishes and covers, Richard Cooke, 1805, £190 two George II sauce boats, 1743 and 1750, £46; pair George II plain sauce boats, 1741, £50; four vase-shaped wine coolers, with coat of arms, £50; pair ormolu dessert stands, with cut glass bowls, £46; Empire gold snuff-box, 1809, £69; George III engine turned snuff-box, A. J. Strachan, £77; silver gilt snuff-box, J. T. in diamonds, £152.

July 22 and 23, Grovehurst, and August 15. Furniture, Silver, etc. KNIGHT, FRANK & RUTLEY: Burr walnut buffet, £170; pair French walnut pedestal cupboards, £80; Sheraton mahogany card table, £28; walnut nest of four tables, £75; two Dresden groups, foliand 18 ins., £35; pair XVIIIth century Continental figures, £10; Crown Derby part tea service, £10; pair hunting scenes, C. Steffens, £14; The Duchess of Buckingham, Lely, £52; Adam grate, £16; Venetian wrought iron laudier, £21; pair Italian gates,

grate, £16; Venetian wrought iron laudier, £21; pair Italian gates, 4x5 ft. 5 ins., £62; pair massive wrought iron mansion gates, £40; single iron gate with scrolls and decorated leaves, 6 ft. high, £31; collection of old locks, on two oak panels, £13.

July 29 and 30. Porcelain, Furniture, etc. Christie's: Chinese pale green beaker, £79; and a vase and cover, £173; Chinese grey figure of Kuan Yin, £105; Indian dark green vase and cover, £147; bracket clock, movement Henricus Jones, Londini, £147; English bracket clock, Daniel Quare, London, 13 ins., £82; part Dresden dinner service, £55; five Chippendale chairs with waved top rails, £52; settee on short cabriole legs, 6 ft. 3 ins., £59; Louis XV kingwood commode, 33 ins., £147; winged bookcase, the upper part with open shelves, £48; Georgian winged wardrobe, satinwood panels, £80; four Chippendale chairs, one arm, square tapering legs with block toes, £284; Georgian pedestal writing satinwood panels, £80; four Chippendale chairs, one arm, square tapering legs with block toes, £284; Georgian pedestal writing desk, £262; Dutch walnut chest, £52; Queen Anne walnut tallboy, 44 inches, £20; Sheraton wardrobe, with panelled doors, £50; Georgian circular library table, 32 ins., £79; Chippendale bureau cabinet, £69; mahogany china cabinet, on bracket feet, £65; Louis XV walnut fauteuil, from Versailles, £136; Charles II walnut armchair, £220; two Hepplewhite mahogany chairs, £101; Chippendale mahogany chest, £131; Queen Anne walnut cabinet, £89; mahogany sofa table, fitted with two drawers in the frieze, £102; Oueen Anne walnut bureau cabinet, supported on bracket \$89; manogany sofa table, fitted with two drawers in the frieze, \$103; Queen Anne walnut bureau cabinet, supported on bracket feet, £168; Queen Anne walnut tallboy, the sides with fluted columns, 43 inches, £265; Chinese twelve lacquer screen, £152; Georgian bureau bookcase, £121; Regency mahogany dining table, £105; English bracket clock, the movement by John Brewer, London, 15 ins., late XVIIth century, £420.

July 31. Pictures and Drawings. Christie's: Benjamin Franklin, red dress and white stock, Duplessis, £220; Lady standing by Table, Leprince, £89; Queen Catherine of Russia, N. V. Robotoff, £79; River Scene, Wilson, £63; Peasant Family, Gainsborough Dupont, £378; Lovers in a Landscape, F. Hayman, £252; pair, Earth and Fire, Brueghel, £168.

August 26 and September 2. Porcelain and Furniture. PUTTICK AND SIMPSON: French carved ivory figure of a woman, 9½ ins., £18; AND SIMPSON: French carved ivory figure of a woman, 9\(\frac{1}{2}\) ins., £18; carved jade reclining figure of a kylin and gilt ivory figure of a deity, £48; French clock with metal gilt dial in Dresden porcelain shaped case, and pair four light candelabra en suite, £50; pair Bow figures, £26; pair large Sèvres vases, 26 ins., on giltwood stands, £32; pair Chippendale girandoles of Chinese design in shaped giltwood frames, carved with phœnix dragon heads and secolifediage 64 vas ins. scroll foliage, 64 x 25 ins., £115.

BRITISH ANTIQUE DEALERS' ASSOCIATION

Mr. Philip Blairman is the elected President for the year 1947-1948, Messrs. Leslie Godden, Richard M. Norton, and Alfred W. R. Thomas Vice-Presidents, and Mr. H. Morton Lee

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The Councillors for 1947–1950, apart from those who retired by rotation and who have been re-elected, are Messrs. Hugh L. Agnew, T. Leonard Crow (Tewkesbury), Robert A. Kern (Hotspur Ltd., Richmond), Amyas Phillips (Hitchin), Stanley J. Pratt (Pratt Ltd.), and Sons), and Thomas E. Starling (Harrods Ltd.).

CURRENT SHOWS AND COMMENTS BY PERSPEX

AGE OR MASTERY?

Y the time these notes appear it is safe to assume that wigs will be scattered on the green and critical pates cracked in that recurring quarrel: to clean or not to clean Old Masters. Three times at least in the history of the National Gallery this smouldering question has blazed into major conflagrations; whilst abroad it flares up now here, now there, at intervals. Hogarth had a very emphatic passage on it and a biting cartoon about two hundred years ago; Reynolds discoursed upon it; Ruskin had a word for it, and many other artists and critics have had their say since. During the past months there has been much blowing upon the embers in the correspondence columns of Times, and both the President of the R.A. and Sir Gerald Kelly, R.A., have fulminated in fine style against the cleaners. Now, if we may pur-

our metaphor, the authorities of the National Gallery authorities have added a cask of kerosene in the form of an Exhibition of Cleaned Pictures with a catalogue as provocative as it is erudite. The explosion should clear the ground of this par-ticular question for a long time to come

In the flare-up of eleven years ago, as the Introduction of the Catalogue reminds us, "only the Editor of APOLLO expressed himself expressed himself wholly on the side of the Gallery." In that of 1846, only *The Daily News* stood firmly for cleaning. Pioneers, O pioneers! To-day even the last ditchers in The Times find themselves beset, and the controversy is almost over.

In justification, however, it has to be realised that this business of picture cleaning and restoration has at its command to-day the exact im-

plements and mat-erials of modern science. Not the least fascinating part of the Exhibition is the second section showing photographs of the apparatus used to-day for testing results and ascertaining the nature and condition of the different elements which materially constitute a picture: the canvas, wooden, or other background; the pigment in its varying layers; the varnishes. Under the polarizing microscope, the X-ray apparatus, the ultra-violet lamp and the infra-red camera, the constituents and condition of a picture can now be discovered in the laboratory, and such a comparatively old and simple machine as the tintometer will record changes and degrees of alteration in colour values. The restorer's work is still a matter of amazing personal skill and craftsmanship—or should be—which no instrument makes simple. But the instruments in the laboratory at least discover exactly what is needed and what he is working on. He no longer puts on nice fresh coats of varnish as though he were tarring a chicken coop; or pricks the blisters of paint and irons them with a flat iron as if he had a job in a laundry. This is at least an age of precision instruments, and not least in the laboratory of a great picture

The obvious fact of importance to this controversy which The obvious fact of importance to this controversy which thus emerges is that this work can now be done: we are able to get a picture as nearly as possible to the state at which it left the painter's hands. As Sir Joshua Reynolds pointed out in the Second Discourse to the Royal Academy this must inevitably be a matter of aesthetic imagination and artistic sensibility; for we can never really know just what picture Velasquez showed to his young king in his studio in the old Alcazar more than to his young king in his studio in the old Alcazar more than three hundred years ago. But at least we could now tell where such a painting had been retouched, if it had, by later hands; could take off the coats of discoloured varnish wherewith it had been "preserved" (but to some extent entombed) from the dirt and damp of centuries; and could thus discover approximately what Velasquez did

in the matter. The second fact which emerges is that whatever the Gallery whatever the Gallery is doing there is nothing haphazard—none of the liberal coats of "the Gallery varnish," that mixture of mastic, turpentine and boiled linseed oil with which William Seguier, the William Seguier, the first keeper, so richly coated the pictures. This business of This business of scientific cleaning and restoring dates from practically a century ago when under the direction of Eastlake, who was himself so great an authority upon the methods of applying both pig-ment and varnish, the first five pictures were carefully cleaned and the first violent outburst against this "flaying" of the pictures was evoked. Rubens' "Peace and War" created the most excited furore; and Ruskin, who on the whole defended Eastlake, declared that this had been "for



"A VIEW IN HOLLAND" By PHILIPS KONINCK (1619-1688) One of the Cleaned Pictures from the Exhibition at the National Gallery PERSPEX's choice for the Picture of the Month

Picture of the Month

this had been "for the present utterly, and for ever partially, destroyed." I will return to this question of Rubens later, for I found myself in agreement with Ruskin when I looked at the Rubens' pictures and before I read this dictum—a fact of personal reaction which I believe to be the crux of the whole matter.

So far we have arrived at the point that, at least nowadays, cleaning can be done because modern science has given us the tools, and is being done with the utmost care and deliberation

tools, and is being done with the utmost care and deliberation at the National Gallery, which has a Scientific Department as well equipped and well guided as any great Museum in the world.

The issue thus comes down to a straight question whether we want our Old Masters to show their age or their mastery. Do we want to see what Cuyp or Velasquez painted, or to get the anti-quarian thrill of looking at a canvas which proclaims itself three centuries old? One is reminded of Ruth Draper's study of a sentimental American lady in a Florentine church entranced with the thought that the hole in the roof is "the same li'le hole" which her Baedeker assures her has been there for five hundred years. Perhaps we can rationalise this sentiment by talk of "mellowness," but the fact remains that we are dealing with (a) the picture, and (b) the effects of obscuring additions in the way of varnishings,

dirt, sometimes of actual additions of pigment (as when the shocked Victorians gave Van Dyck's "Silenus" a covering of snocked victorians gave van Dyck's Silenus a covering of drapery over his realistic paunch, or smoothed up the hand holding the draperies in Rembrandt's "Bathing Woman"). For my own part I have no hesitation in preferring Velasquez to varnish, and Van Dyck to dirt. When we remember that the National Gallery is the foremost place where the student can get knowledge and the public a general impression of the Old Masters, it becomes all the more necessary to get back as nearly as possible to what the Old Masters gave us and to by-pass the obscurity which the passage of time and the ineptitude of the generations since have given to the Old Masters.

There may be dangerous cases in instances where the actual methods of any particular artist in mixing his original coat of varnish with pigment for the sake of a unifying or other effect makes it impossible to remove varnish without changing that thing which the artist created. We know that Reynolds did this for the worst possible reasons and that Chardin did it for the best. the worst possible reasons and that Chardin did it for the best. In the old unscientific days we might, therefore, have been in danger of altering a master's intention by removing varnish. To-day's methods, however, and to-day's accumulated knowledge of the individual methods of painters based on modern scientific analysis of their work, guard against such an accident. I feel we can safely trust the men responsible for the cleaning of the National Gallery pictures to take away only the varnish, as we can trust the staff of the Gallery to know which pictures cannot that the varnishers added pigment to their varnishes in order to achieve the good toasted golden brown which was thought to be the sign-manual of an Old Master in the bad old days

to be the sign-manual of an Old Master in the bad old days when ripeness was everything!

So back to Rubens, whose "Peace and War" was according to one critic in The Times "completely flayed" in its first cleaning in 1846 and even according to Ruskin was utterly or partially destroyed, and whose "Le Chapeau de Paille" (surely 'Poil'!) has been a rallying ground of opposition in the recent controversy. Ruskin, with no deliberate intention of humour—did Ruskin ever make a deliberate joke?—referred to the picture before its cleaning as "in the most advantageous condition in which a work of Rubens can be seen." He added that "the execution of this master is always so bold and frank as to be completely, perhaps even most agreeably, seen under circumstances of obscurity." The even most agreeably, seen under circumstances of obscurity italics are mine, and, let me confess, the judgment is one in which I heartily concur. But this oblique compliment, so closely akin to the old music-hall joke about the lady whose beauty was so enhanced by twilight, would hardly have pleased the artist. Rubens was a gentleman who preferred blondes, and the trouble may well be with Ruskin—and myself—who evidently do not. Therefore, Suzanne Fourment, clad not only in her beaver-skin hat but in the dirt and varnish of centuries, had for some of us a charm, a mellowness, which was attractive; while that same Suzanne, approximately as Rubens painted her, looks a slightly

common young woman even though she is much more ladylike

than most of the Rubens' sisterhood.

This, however, is no argument against cleaning Rubens' He unerringly achieved what he wanted, and any disagreement in taste between the artist and the critic is not to be rectified by altering or allowing time to alter the work. It happens that Rubens' painting is of a nature that enables the student almost to watch the master at work: the weight and direction of the brush-stroke, the juxtaposition of the colours, the brilliant modelling, everything is there for our observation. It is too precious as sheer craftsmanship to be lightly abandoned: 'most agreeably seen under circumstances of obscurity" at least to John Ruskin and Perspex, but not most truly seen. For let there be no mistake that when an XVIIIth century critic¹ talks of Time "touching all the fine pieces, adding such a beautiful brown to the shades and mellowness to the colours that he makes every picture appear more perfect than when it came from the master's pencil," he is assuming that all the colours change in the same ratio. The Exhibition at the National Gallery has at least proved that in fact there is an increasing loss of colour as it approaches the violet end of the spectrum since the blues suffer most. The colour values are thus completely changed. The demonstration of a small Van Huysum "Flower Piece" where the cleaning has been done on a triangular section of the canvas, showing one piece of a convolvulus brown-green with varnish and the rest of it vividly and exquisitely right in colour, leaves one in no doubt that cleaning shows the master's intention, and varnish obscures it. This loss of the blues is the ace of trumps in the hands of the pro-cleaners. Its magnificent

justification is in the "View in Holland" by Philips Koninck, cleaned and set in juxtaposition to his "Landscape in Gelderland." Yet this was claimed to have been reduced to "incoherent ruin" by one critic in the recent correspondence.

by one critic in the recent correspondence.

It may be, however, that we are pursuing a controversy now finally settled, or that will have been settled before these comments are printed, for Sir Alfred Munnings may have galloped away on one of his beautiful horses, and Sir Gerald Kelly have retired to consider Jane XLVII. May their pictures never be said to "look more agreeable under circumstances of obscurity."

If there is to be a final word on this subject let it be the considered.

If there is to be a final word on this subject let it be that one which was made not by the present P.R.A. but by the first artist to hold that office, for in December, 1769, Sir Joshua Reynolds told his audience

I must inform you, however, that old pictures deservedly celebrated for their colouring, are often so changed by dirt and varnish, that we ought not to wonder if they do not appear equal to their reputation."

here is only one pity about this Exhibition; Philip Hendy and his band of helpers at the National Gallery have spoiled an age-long and fascinating discussion as surely as that tiresome young man in Dickens spoiled the discussion on "Blood" by declaring that he "would rather be knocked down by a man with blood than picked up by one without." This excursion into the arena has left little space to consider contemporary shows and moderns.

One's personal reactions to Rubens, 'in the raw" as it were, make one more ready to differentiate between the artist who fulfils an intention to which one is temperamentally allergic, and another who pleases in every way. At the two extremes, so far as my personal taste is concerned, is the work of Alfred Wolmark, who has a retrospective Exhibition is the work of Alfred Wolmark, who has a retrospective Exhibition at the Leicester Galleries, and of Robert Colquhoun, whose new paintings are showing at the Lefevre; or of Nadia Benois, who is showing as I write at Tooth's, and Matthew Smith, whose work will be on exhibition there when these notes appear in print. The spirit of Matthew Smith's work is very much that of Rubens, the exuberance, the sense of vitality, the "attack" (if one may borrow a term from music criticism). His subjects are often a modernised version of the Rubens' female, and I must that Ruskin, if he had been faced by the art of our time am sure that Ruskin, if he had been faced by the art of our time and had managed to remain coherent under its impact, would have declared for "circumstances of obscurity" so far as Matthew Smith was concerned. As to Robert Colquhoun, there would not have been enough varnish in the world.

The sight of three dozen or so large canvases and a number of drawings by Colquhoun hung together in this one-man show should convince us that this modernist knows what he wants to do and is doing it. Map-like patches of fierce colour on designs of almost Cubist simplification and distortion convey his vision of these figure subjects: actors, Irish women, jugglers, and so forth. Beauty in the accepted sense there is none. of the canvases have a certain one-track emotional power, as, for instance, the pathos of the "Irish Women." Most of them depend upon their harshness and a kind of nightmare quality in which humanity is seen reduced to geometrical shapes.

I find in such work, and to a lesser degree in that of Hans Tisdall, who has his Exhibition at the Leger Galleries, a lack of subtlety which underrates the onlooker's intelligence and sensibility. Everything has been sacrificed to the most obvious demands of design; design at its very simplest. If Tisdall goes beyond this in some of his larger tempera and water-colour pictures of boats or wine bottles or those "shorescapes" (for which we will at least thank him for using a needed word) and conveys his strongly personal reaction to something seen, we will be grateful. The little water-colour notes with their rather shaky lines, and spots of crude colour enlivening the mass of untouched white paper are insignificant outside the artist's studio. Once again it is a question of A.B.C. and nursery rhymes in the modern reaction from the adult art of the old masters or the—dull, if you like—academic art. I should love to feel intense and call it "lyrical," but for the most part I find this sort of thing merely empty and rather childish.

Wolmark's Exhibition at the Leicester Galleries gives adult satisfaction. The artist is now seventy years old: a surprising fact for his recent work remains as virile as ever. He has always been a challenging colourist, one of the few British Post-Impressionists who carried the now classical technique of the great Frenchmen along a highly personal line of his own. Happily there is in his work none of that sense of desperate novelty at all costs which makes so much contemporary art so

AN EXHIBITION OF CELADON WARES BY VICTOR RIENAECKER

THE Oriental Ceramic Society has organised a very com-prehensive Exhibition of Celadon Wares at 48 Davies Street, W. From the 27th October to the 20th December it is open to the general public. The charge of admission to non-members is 2/6 (season ticket 5/-). Mr. A. L. Hetherington, of the British Museum, has contributed an informative Foreword to the Catalogue; and there is a list of the chief Chinese Dynasties and Reign Periods placed side by side with a few somewhat

and reight periods piaced side by side with a few somewhat arbitrarily selected comparative dates in world history.

For comprehensiveness and high quality nothing like this display has been shown together in London before. The beauty of the different shades of celadon colour, which includes, besides Chinese ware, some characteristic Corean and Japanese pieces, must be seen to be believed. This Exhibition will convert many persons, normally indifferent to this type of Oriental ware, to extreme enthusiasm for what to some connoisseurs is the purest

extreme enthusiasm for what to some connoisseurs is the purest and most refined expression of ceramic art.

Mr. Hetherington points out that there are two origins of the name "celadon." One is derived from Saladin, Sultan of Egypt, who sent forty pieces of the porcelain to Nur-ed-din, Sultan of Damascus, in A.D. II71. The other is derived from the shepherd Céladon, a character in a XVIIth century romance, called "L'Astrée," written by Honoré d'Urfé, whose Mr. Hetherington also mentions that, in Persia, Chinese celadon was known as Martabain ware, because of its association with the Gulf of Martaban and the important seaport of Moulmein. In India, it sometimes was known as ghori ware. Ghor was an ancient kingdom of Afghanistan where the Ghori Kings held Ghor was an sway until swept away by the Mongol invaders towards the end of the XIVth century. During the Yüan Dynasty (1270-1368), China became incorporated in the Mongol Empire; and in that, the largest empire in history, trade was so vastly extended that we find Chinese celadon wares in such widely-distant places as Java, Sumatra, the Philippines, Borneo, India, Persia, Arabia, Egypt and Zanzibar.



CHINESE VASE (Mei p'ing). Lung Ch'üan. Sung Dynasty. Height 8½ ins. Ch'üan. Sung Dynasty. Height & Collection C. E. Russell, Esq.



COREAN WINE COOLER. Greenish-grey glaze. Koryu Dynasty. Height 7\frac{3}{4} ins. Collection Sir Alan and Lady Barlow

Among the great variety of Chinese ceramic wares, the Among the great variety of Chinese ceramic wares, the celadons are perhaps the most generally popular and sought after by collectors. "There are few, if any," remarks Mr. Hetherington, "manifestations of the potter's craft more satisfying, or better company, than the celadons. As receptacles for fruit on the dining table, for the display of flowers or for growing bulbs, and for adding distinction to a room containing old furniture, the celadons have no equal." He might have added that, because of their soft tone and generally simple forms, they are at home in any surrounding, except a vulgar one; and there their innate good breeding would only put it to shame.

The Exhibition includes specimens dating from the Sung Dynasty (960-1279) until the end of the XVIIIth century. We are told of a type of celadon, known to collectors, generally of a brownish tone, which was evidently made in China from early days, and that some specimens, associated with Yüeh Chou, appear to be pre-Sung in date.

A representative group of Northern Celadons has been assembled in one case; and their characteristically limpid olive glaze is a strong preference with many col-lectors. The light consistency of the glaze is admirably suited to emphasising either designs in relief or incised; and the potting is generally very fine and hard and resonant. Northern Celadons (which were seldom copied from bronze prototypes) have a grey porcellanous body burnt brown on the unglazed parts, to which kiln grit is often found to adhere. They are usually glazed within the rather thick foot ring, over which the alkaline glaze-fluid has sometimes run, leaving a rough brownish. The glaze itself, which is commonly crazed rather than crackled, is normally an olive-brown tone; but dark grey-green specimens are sometimes met with. The Northern Celadons are almost invariably distinguished both by their admirable forms and by their beautiful incised or carved decoration which the translucent glaze enhances. Moulded designs of curling foliage and the like recall the cream-white Southern Ting wares and the exquisite Ying-ch'ing, as well as the Corean celadons with which these wares are presumably contemporary and possibly related.

There is a class of Corean ware, greatly esteemed by the Japanese, which goes by the name of mishima. Different explanations have been given of this name, which was at one time erroneously believed in England to refer to all Corean inlaid wares. According to some, it is the name of some islands on the shipping route from Corea to Japan. By another account, it was given because the pattern in one common type of the ware resembled certain almanacs with radially arranged characters made at Mishima in Japan.

While it has been the policy of the Exhibition Committee to select only the most perfect specimens of their respective types, it has done an original and interesting thing in including some "kiln-site wasters," i.e., broken or otherwise imperfect fragments, which, by virtue of their high quality, justify the breaking of the general rule. Among these exhibits is a Lung Ch'üan fragment, lent by Mr. Hetherington,

which is only the lower portion of a bowl; but it is of such exceptionally beautiful blue colour that it is highly precious.

The wide scope of this Exhibition is further exemplified by the recognition of the superb qualities of the relatively late Japanese celadons with an exquisite pale blue tone. These pieces generally follow the shape of the Chinese, although the Japanese also created their own individual forms. But it is in the perfection of the potting and the lovely colour of their glaze that the Japanese excel-

QUEEN ANNE AND EARLY CHIPPENDALE FURNITURE

AT THE LADY LEVER ART GALLERY-II

BY A. CARLYLE TAIT

RITISH culture, in every age, has been enriched by good things from abroad. The international character of Gothic art is one of its happiest features. In later centuries our chief debt has been to France, nor could we have found a better model, for French art is essentially classic. Even in its extravagant developments an underlying sureness and rightness of proportion can always be traced.

Cavaliers returning from exile in France and Holland brought back with them the style of chair we call Charles II. There is one at Levens Hall, circa 1680, very like a Louis XIII chair in the Musée Cluny, forty years older. The chair with the monogram of William and Mary illustrated in the September issue is certainly a far finer thing than our home-born craftsmen could have produced as early as 1690. Gone are the twist turnery and carving which denied comfort to the sitter's back; now all parts are rounded with consummate skill. Ten years earlier Charles II had obtained two tables inlaid with the royal cipher and crown from Gerreit Jansen, who may therefore have made this set of chairs.

When Louis XIV and Colbert in 1664 gathered to the Louvre the best designers and craftsmen they could find, they aimed at nothing less than establishing a love of art among all French people



Fig. II. GENTLEMAN'S WARDROBE, of mahogany, circa 1745. Height 96 ins., width 55 ins., depth 21 ins.



Fig. I. BUREAU ON STAND, of Italian walnut, circa 1700. Height 37 ins., width 31 ins., depth 21 ins.

and raising standards of taste in all the arts; they lived to see these standards accepted by the civilised world. The furniture maker was induced to sign his work by a signature burnt in upon it, a custom—unfortunately—never adopted here. It was a sign that the craftsman had achieved as high a status as the artist.

In England our ruling class, small, secure and confident, emulated the French king's cultural triumphs and were very thorough standards of taste aided by such scalings.

In England our ruling class, small, secure and confident, emulated the French king's cultural triumphs and were very thorough in establishing national standards of taste, aided by such architects as Sir Christopher Wren and Isaac Ware. It was no affectation that prefaced books of furniture design with a display of the classical orders. Gentlemen of quality were also expected to be gentlemen of taste. From the year 1700 until the English scene begins to be darkened by the shadows of factory smoke—and the French Revolution—this aristocratic leadership is unmistakable. As John Gloag says, "No fool had yet invented the term 'highbrow' to excuse his own inferiority." All over England great Palladian houses began to rise, with the library as one of their finest rooms. The success of our national achievement, however, is better seen in the smaller houses, or even the village shops, which still give us a sense of quiet harmony and comfort essentially English. In furniture the singularly beautiful style we call Queen Anne arose and flourished. It has little direct connection with Queen Anne for its beginnings are early in the previous reign and it does not disappear until merged into the early Chippendale style. Its charm and novelty are linked with the use of a beautiful wood, walnut, enhanced by burr and "tiger" veneers. Country districts, particularly Wales and rush-seated chairs. After 1720 mahogany begins to displace walnut and when Walpole took off the import tax in 1735 the fashionable citizen would have nothing but mahogany furniture, though a number of good walnut pieces continued to be made for a decade or so longer.

though a number of good walnut pieces continued to be made for a decade or so longer.

About the turn of the century new types of furniture begin to appear. One of these is illustrated in Fig. I, a bureau on stand, of Italian walnut. Visitors to this year's Antique Dealers' Fair will recollect this attractive piece, perhaps made as early as 1690. The eight legs are turned from the solid, in a darker wood, probably French walnut. These legs are connected by an elaborately shaped stretcher with semi-circular recesses in front to give the user footroom. Below the stretcher the "bun" feet are hollow throughout and made to screw on to a full length dowel which descends from

FURNITURE AT THE LADY LEVER ART GALLERY

the legs: these, similarly, screw into the desk above. The sloping front is hinged to come forward upon lopers, disclosing drawers at back and a square well in centre with a sliding lid. Two secret drawers are here, just behind the frieze, reached by pulling up a vertical slide in centre, when drawers are seen left and right, with old tag handles of stout buff tape. A bureau was still a novelty in the XVIIth century. Up to that time the only layman who did much writing was the merchant, who wrote at his own table or counter, covered with reddish-brown drugget, drap de bure, from which the word bureau is derived.

One of the happiest inventions of the period was the winged "grandfather" chair, its high back, lugs and curved arms fully upholstered with a most comfortable squab seat, all generally in needlework. A good example, circa 1720, is in the Main Hall at the Gallery. Permission was granted to a local school-teacher to have a similar chair made for the years of her retirement, its needlework copied in her spare time: this took over two years to complete

Dut what an ideal chair for one's restful years!

Architectural influence is evident in the new kind of bedstead which replaces the carved oak type, every inch of its framing covered with textile materials glued on: the slender posts, hidden by curtains, supporting a draped tester, usually with plumed vases at each corner. In the Tudor Room a typical bedstead, circa 1630, from Cold Overton Hall, Leicestershire, is in strong contrast with a high state bedstead from Dyrham Park, made in 1702 to the order of William Blathwayt, then M.P. for Bath, in connection with Queen Anne's visit to that city. Although its satin bedcover and silk-braided hangings of sage green and crimson velvet have faded, the effect is still one of regal splendour. In front of the bed is displayed a framed panel of velvet with the identical silk galon fringe and tassels. Mr. Sydney L. Davison, soon after his appointment as Curator of the Gallery in 1922, saw an illustration of this panel in Macquoid and Edwards' Dictionary of Furniture, Vol. III, p. 322; recognising its identity with the crimson velvet used for the bed, he was able to persuade Messrs. Lenyson & Morant to part with it. Probably no other example of this rich work preserves its original freshness. Its appearance suggests that it was half of a pelmet from the windows or the doorway of the state bedroom, put away for safety in some chest or drawer. On the front of the tester are

Fig. III.

MASTER'S
CHAIR
OF THE
FRUITERERS'
COMPANY
OF LONDON,
circa 1742.
Height 65½ ins.,
width across
arms 33½ ins.





Fig. IV. WRITING-TABLE of mahogany, gilt, circa 1750. Height 30½ ins., width, each part, 41 ins., extended 72 ins.



Fig. V. CHINA STAND, red and black lacquer, circa 1750. Height 58 ins., width 20 ins., depth 9½ ins.

braided representations of the Chinese ju-i sceptre heads, symbols of promising whatever you wish. Queen Anne, a great admirer of Chinese art, would appreciate these emblematical

The designers of the period seem to have overlooked the sideboard table; for that we had to wait until George I was on the throne. But when it comes it is a magnificent thing, with a massive marble top supported by cabriole legs which generally have lion-paw feet. Eight of these tables are displayed in the Main Hall at the Gallery, a series probably unique. There never were many of these great tables, as the cost would have been more than the average gentleman could afford, but they were quite in scale in the stately rooms of a mansion. For such houses special furniture had to be designed. It is well known that the Brothers Adam found this to be essential in the new type of house they were introducing, but architects had been designing furniture for some time. Of these the best known is the versatile William Kent (1684-1748), whose rich

but architects had been designing furniture for some versatile William Kent (1684–1748), whose rich baroque decer probably flatters the court taste of the period. Some of the best examples of cabinets, tables and chairs in his manner are to be seen in the Lady Lever Art Gallery. The Victorians, regardless of their own shortcomings, thought this style vulgar, and the First Viscount Leverhulme was one of the earliest collectors to recognise the high place Kent deserves as a designer: however ornate, or even lavish, his decoration is surer inappropriate and his sense of proportion is sure. The finest example of the style in the Gallery is the gilt table in the South Gallery, from Syston Hall, near Grantham, its chased brass top designed to receive a parquetry of nearly eight hundred marbles and semi-precious stones.

Another remarkable piece, also ascribed by Percy Macquoid to William Kent, is the gentleman's wardrobe illustrated in Fig. II. It came from the Monkey Room—its ceiling painted with sprightly singeries—at Kirtlington Park, Oxfordshire, built for Sir James Dashwood, the second baronet, between 1742 and 1746, then the finest house in the county, Blenheim alone excepted. For many years it was the chief seat of the Oxfordshire branch of the Dashwood family, who still live at Duns Tew Manor, seven miles to the north-west. Household accounts, preserved there, show payments to Mr. John Sanderson, Mr. Garrett, and Mr. Gibbs for architectural services, but the ubiquitous Kent was so much in demand that he may have been responsible for this design: it is very architectural in style. The introduction of a head of Homer at each corner suggests that the maker may have been enamin Goodison, who was established at the Golden Spread Eagle, Long Acre, in 1727, remaining

active until his death forty years later. His staff included a good carver, fond of introducing heads in the round, and of long acanthus scrolls centring in a shell, which here form an apron, balancing the effect of the swan-necked pediment, perhaps intended to take a bust in the centre. The doors are veneered with fine Honduras mahogany, and the massive carved and parcel-gilt legs are of Cuban mahogany. The drawers have strong brass margins which give the effect of cockbeading. A highly original, yet harmonious design is built up by the use of brass mouldings and inlaid lines as well as gilding.

The West Wycombe branch of the Dashwood family is represented at the Gallery by a pair of marble-top tables in the Tapestry Room, each with a slightly satanic satyr mask, made circa 1735. This room is dominated by a great Cuban mahogany dining table in the "lion head" style,

extended to its full length of over 25 feet; it came from Blenheim.

The Lady Lever Art Gallery is probably the best place in the country to study the development of the simple Queen Anne chair into the full elaboration of Chippendale and his contemporaries, who saw all furniture from the point of view of the highly-skilled carver. Here may be seen all the various forms of the gracefully bent cabriole leg, and the different kinds of foot used with it. The unpierced fiddle pattern splat, beautifully veneered, was in itself a perfect form, but it soon begins to become more ornate and the hoop back changes to one of more square design. The front legs of earlier chairs often have a scallop-shell on the knee; about 1720 this begins to be replaced by a lion-mask, which at first is in shallow carving; it is used with lion-paw feet. One interesting set of six chairs in the Main Hall, circa 1730, actually has lion legs, remarkably virile and well carved; these chairs retain their original seats of plum-coloured velvet ribbon, ingeniously interlaced. There is, indeed, something like a distinct lion-head style, followed, between 1725 and 1745, by eagle heads on the ends of arms, with eagle-claw feet, but this was never so common as the dragon claw and ball foot. There is little doubt that this favourite form was copied from Chinese bronzes; the two dragons "disputing" a pearl, which whirls in the clouds just beyond their reach, are familiar decorations on Chinese porcelain. The dragon claw and ball foot belongs to the reign of George I rather than to Queen Anne's time; by 1754 it had ceased to be fashionable—it is not found in Chippendale's Director.

—it is not found in Chippendale's Director.

The Master's chair of the Fruiterers' Company, illustrated in Fig. III, is of a type only made for ceremonial occasions. The unusual height of the seat is accounted for by the use of a footstool, as also with the two Masonic armclairs now its companions in the South Gallery. This remarkable armchair, which retains its seat of blue-and-gold stamped leather, came from Willys-at-Heath, near Edenbridge; while there it was illustrated in colour in Edwin Foley's



Fig. VI. LONG-CASE CLOCK by Standring, Bolton, circa 1760. Height 98 ins., width 21¾ ins., depth 10 ins.

FURNITURE AT THE LADY LEVER ART GALLERY

Book of Decorative Furniture, Vol. II, p. 14. Mrs. Theresa Macquoid, in Old Furniture, Vol. III, p. 14, says "there is a record that in 1742 the Master endowed himself with a Chippendale chair," but it is not mentioned in A. W. Gould's history of the Company, privately printed in 1912.

Most of the Livery Companies of London possess art treasures of importance, and these were the subject of a loan exhibition at the Victoria and Albert Museum in 1927. Out of nine armchairs circa 1730-50, two had some resemblance to the Fruiterers' chair, the Prime Warden's chair of the Fishmongers', destroyed in an air-raid in 1940, and the Master's chair of the Vintners', happily still preserved; it has a cherub-head which suggests the style of

Goodison.

The Master's chair of the Fruiterers' Company has qualities which place it in a class by itself. The back, in place of the usual panel of upholstery, is designed with interlacing curves of great subtlety, introducing the ancient device of the Company—Adam and Eve beside the Eden Tree—as if to claim the Fruiterers' as the oldest of all City Companies. Above this, another carved device shows the loaded wagon of the independent guildsman, set in pierced coquillage as clean and bold as a bronze casting. The curves of the arms, on which small couchant lions rest, carry on the scheme of the arms, on which small couchant lions rest, carry on the scheme of the back to the splendid cabriole legs in a striking unity of effect. Whoever carved this chair was one of Britain's greatest craftsmen, whoever carved this chair was one of britain's greatest cratismen, whoever designed it was a genius. Is it too much to claim that designer and carver were the same man, young Thomas Chippendale, newly established in business in London, and still personally executing any order of the first importance?

Fig. IV, a large writing-table of Honduras mahogany, partly gilt, was considered by Percy Macquoid to be an early piece from Chippendale's workshop; it came from Kings Barrow, near Wareham. The scheme is unusual: two commodes (with three drawers in front and three at each end) have a hinged flap at the back, extensible by strong brackets, and these, when set with these flaps in contact, form a kneehole writing-table of exceptional size. The whole underframing is gilt, as also is the bead-and-reel cockbeading of the drawers. The top is of fine wavy mahogany, edged by gilt carving with a red lacquer undercoat to give it added

Fig. V, a Chinese Chippendale etagère or china stand from Badminton, has been accepted by all writers on Chippendale as the work of his firm. The Duke of Beaufort, for whose Chinese Bedroom it was made, was one of the subscribers to the *Director*. There were four of these stands, of which a pair are at Port Sunlight: they are described in Percy Macquoid's History of English Furniture—Age of Satinwood, pp. 17, 18 and 21. The bed from the same room is a well-known exhibit at South Kensington. The "Chinese taste" began to show itself, however slightly, as soon as porcelain and lacquer came in to adorn English homes, though the books of design issued by William and John Halfpenny between 1749 and 1752 were the first to make a feature of it. Sir William Chambers, who had travelled in China, published an important book, *Designs* for Chinese Buildings, in 1757, but except in his famous pagoda at Kew he rarely indulged in chinoiserie.

A certain amount of furniture of European character was actually

made by Chinese craftsmen. In the Main Hall a set of armchairs and singles gives an immediate impression of a good design not fully realised, as if carved by some unaccustomed hand from an engraved design; its underframing reveals signatures in Chinese ink.

A black lacquer toilet-mirror has at the back of its drawers Chinese characters indicating their intended positions.

The Lady Lever Art Gallery is famous for its clocks. Indeed, visitors still ask for the Clock Room, though there has never been one at the Gallery. The Clockmakers' Company used to have one at the Guidhall Museum; the effect of many clocks and watches all ticking simultaneously was overwhelming. There are, however, all ticking simultaneously was overwhelming. There are, however, six long-case clocks in the China Hall, and four of these are from Sax long-case clocks in the China Hall, and foll of these are non-Lancashire or Cheshire, illustrating the high level of provincial craftsmanship circa 1760. Fig. VI illustrates a clock from Bolton, the birthplace of the First Lord Leverhulme; the movement is by Standring, the leading clockmaker there, the case perhaps by Gillow of Lancaster. A clock from Halton can safely be attributed to that firm, so far as its case is concerned, as Halton is close to Lancaster. The dial of the Bolton clock has been restored; the Lancaster. The dial of the botton close has been frieze of the hood looks at first as if inlaid in marquetry, but the description is painted, and protected by a slip of glass. It is the decoration is painted, and protected by a slip of glass. It is the only clock in the Gallery possessing a motto, a typical piece of Lancashire wisdom to end this study of a period of great achievement:

"Time flies; pursue it, man For why, thy days are but a span."

SHAFTS FROM APOLLO'S BOW

The Importance of being Vulgar

Says my dictionary: "From Latin vulgaris, from vulgus, the common people, the crowd; same root as urgeo, to urge."

ETICENCE is a rare enough virtue these days, but it can be overstressed. During the last few weeks two of London's most famous public collections have been reopened after many years of war-time closure and peace-time pause. "Famous" may not be the word, for fame implies at least a discreet excitement at such a come-back. Perhaps "forgotten" would be more at such a come-back. Perhaps "forgotten" would be more nearly the truth; for after nearly eight years neither the British Museum Collection of Prints and Drawings nor the John Soane Museum treasures are vivid in the memory. Indeed, a generation of art students will have arisen who are entirely unaware of the marvels in the great Gallery at Bloomsbury, and of the charm and scholastic importance of that house in Lincoln's Inn Fields where the austrace presentalities of Six John Soane and his principles. where the austere personalities of Sir John Soane and his original Housekeeper are perpetuated for ever in their recurring representatives, the Curator and the Housekeeper-Inspectress.

One might have expected a little publicity, but both openings were conducted in an atmosphere of No. 1 Top Secrecy. There may have been announcements in the smallest possible type in the highest possible journals. Otherwise nothing faintly like advertisement marked the occasion: not even a Cabinet Minister

advertisement marked the occasion: not even a Cabinet Minister was called upon to perform an Opening Ceremony.

I cannot but think that the energetic ghost of Sir John stirred the autumnal air of Lincoln's Inn Fields, for he in his lifetime had no such shrinking modesty. Did he not organise a public lying-in-state in the library of the old house when his wife died in 1815, and a three-day "At Home" when he acquired the limestone sarcophagus of Seti the First? We assume that his modern to represent the surely opened the front door, and head that some sarcophagus of Sett the First ? We assume that his modern representative quietly opened the front door, and hoped that somebody would notice the fact and come in.

At the British Museum there was a similar reticence. True,

we do not expect that august institution to conduct an Official Opening in the flamboyant manner of that Department Store in in the Southern States where the whole building was wrapped in an envelope of cellophane and tied with a vast pink bow which was ceremoniously cut by the Mayor before a cheering populace. I confess that the idea of the British Museum thus shinily wrapped and tied has an irresistible Surrealist appeal, but, alas, I doubt whether we shall ever behold it. The scholarly

and altogether too civil service has it in thrall.

There is much more hope for the Victoria and Albert, which There is much more hope for the Victoria and Albert, which has lately shown a distinct flair for showmanship, and charmed us by opening its Exhibition of Indian Sculpture with what cabaret impressarios call a "Floor Show" of Indian dancing. An excellent idea, most effective in ensuring a good Press, as well as entirely justifiable as part of the work of a Museum. At the nearby Natural History Museum, that offspring of the B.M., this spirit of concession to human frailty is again in evidence. There is even a refreshment room where not only teas but lumbes can be had to support the body with dain

teas but lunches can be had, to support the body with plain living when the mind is replete with high thinking. When are we to have the old Tea Room at the British Museum restored to us? Or—provoking thought!—has that, too, come unostentatiously into being in some remote part of the building, unheralded and unsung? The worst of this policy of hush-hush is that one is always tantalised by the idea that unknown to any but a small group of dutiful officials important things are happening or about to happen. The mere fact that nothing is indicated may itself be an indication that, to use the contemporary idiom, "some-thing's cooking." And the something may be the opening of a be an indication that, to use the contemporary idom, something's cooking." And the something may be the opening of a Department with one of the most magnificent Collections of Prints and Drawings in the world, or it might be toasted teacakes and Sally Lunns. Who knows? Anyway, I would urge that the iron curtain be occasionally lifted if only to remove suspicion.

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IVON HITCHENS

BY MARY SORRELL

MAGINATION is the essential quality of the artist," said Delacroix. "For art," he continued, "reveals the moral stature of an artist. Fainthearted art is the art of a coward. It is essential to harmonise imagination and reason to establish a concord between full reason and lofty inspiration."

For Ivon Hitchens, sound is bound up in colour, listening linked with seeing, and through this he converts the three-dimensional natural appearance of nature into an ordered and notational sequence on a two-dimensional canvas, so that all is arranged to a certain end, yet the result still appears "like nature": but nature transfigured by imagination, revealing a surging bewilder-ment that is ever groping below the surface to take refuge in the sublime. And this thrill, this emotional impact of the known against the unknown, is, I think, the force that lies behind the ambiguity of Ivon Hitchens' work.

To see the walls of a room covered by his paintings is to be transported into a realm of enchantment, where unbroken rhythms bend and sway to the rhapsodies of a dreamlike sensibility. Gradually the dream identifies itself with reality, and then almost passes beyond, leaving behind restive powers of suggestion, and abruptly one's eyes seem to have opened and to have clarified. Where previously there was little semblance of any tangible form, now the whole painting takes shape, and one feels that the artist has covered the range of instant perception, and has screened it beneath vast expanses of fantasy. This very often creates a feverish and disorderly excitement, and the intense upheaval of his sub-conscious imagery kindles a spark that is always present, like a bar of music upon which the whole orchestration is based. terious azimuth of form that divulges nature's secrets; the strange elusiveness of flowers that shimmer one moment and are withdrawn unto themselves the next; and the naked absolute of an unpeopled world—these are, for the most part, the contents of Ivon Hitchens' work, and in his exhibition at the Leicester Galleries last March one could see that although the paintings were remarkably alike in their fabrication and context, each one had a subtle difference, an entity of its own. Yet, had the series merged into a unity one magnificent painting would have evolved because of the complete analogy of the artist's conception, and because the theme upon which he improvises intoxicates every canvas with a flux that is inexhaustible

Ivon Hitchens was born in London in 1893, but his parents moved to Surrey whilst he was still a child, and he was brought up amongst heath and woodlands: the forest glades of Windsor Park and within the quiet reaches of the Thames Valley. He inherited his gift of painting from his father, who later sent him to the Royal Academy Schools to study. At that time he was chiefly interested in the less fashionable Piero della Francesca, and in Gentile da Fabriano, Pisanello and Duccio, and he carried out several mural paintings which gave him a knowledge of the flat decorative media of

tempera and distemper, and an early interest in proportions and spaces.

Though Ivon Hitchens' work is often termed abstract, it is not purely so, because however ruthlessly he eliminates unessential details, he still clings to the essence, the tenacity of nature, and his abstractions lead one more satisfactorily to the pivot of his painting about which the idiom resolves. He was indifferent to drawing except as a shorthand to painting, though this was partly from lack of time. But the discovery of Cezanne led him to do a series of water-colour drawings (one of which is in the Victoria and Albert Museum) exploring the idea of rhythm, essential form and related planes. Unexpectedly he came across an exhibition of Ben Nicholson, and was impressed and influenced by his then method of painting, and he learnt much from all the past French masters.

Ivon Hitchens will paint a number of canvases depicting the

same landscape with minor variations, and his beautiful singing chords of colour with their fluid silky quality are akin to those in music that rise and fall, and swell into a crescendo, but only

Of his method of painting is made on the spot if it has to be a quick effect, or planned days before if it's to be a more ambitious. datempt. In these days I paint most pictures many times, either developing the possibilities of one particular 'tune,' or as in the case of the Terwick Mill and Tangled Pool series, trying different

groupings and effects at different times of the day.

Actually in his elusiveness he is consistently romantic, and his work tells one story over and over again, which is the solitude of its creator in the civilisation of man. And it seems to me that this loneliness, this aloofness from the artificiality of the world, has seeped into the heart of his paintings to such an extent that at times they become almost illusions, so wingéd in imagination is their flight. They mirror light through the fine sparkling quality of the paint, and they evoke memories of moments perceived but rarely captured; and the painter, with his exquisite colour and abandonment to the and the painter, with his exquisite colour and abandonited to avagrant motions of nature, spills this happiness, remote though it be, through the fullness of his art. His gentle flowers dapple the canvas with mosaic designs, and their gaiety infuses his brush with a delicate touch of surprise, and with a joyousness that is as ephemeral as the impulse by which they were painted.

He lives buried in a wood of birch, rhododendron and bracken.

It influences his work in that he enjoys painting it, and the "confused" material there can provide him with everything that sums

often in Ivon Hitchens' paintings there are two vistas which give a curious effect of spaciousness, and sometimes they complicate the landscape, for his conception is of such width that it embraces eternal matter beyond the visible outline, and his subject nearly always spreads and does not confine itself to enclosed forms. presents everything in nature as a pattern and not as an imitation, and he fills his space with new air and new visions, appropriately flinging pedantic rules from sight in his enthusiasm to transcribe these moods into plastic factors. . . . "I think that much modelling confuses the clean colour notation

and colour relation of spaces and objects in space, which I'm interested in. Therefore it is useful to get relief to an object or some part of it, by superimposing it clearly as paint on to the underground. This could be done by paint on to paint, but that means loading the canvas more than I care about for smaller works,

but is necessary, and I do it, in the larger works."



STUDY IN SPACES. By Ivon Hitchens. Courtesy Leicester Galleries

IVON HITCHENS



FOREST EDGE (collection Howard Bliss), the largest painting in Ivon Hitchens' exhibition, was, I thought, the most imaginative and dramatic, for it possesses that haunting sensation one experiences when standing on the threshold of some occult motive. Nothing is very definite, yet everything is suggested. Three tree trunks lift their branches across the picture to fashion arches, and their pale flowing tones give light to the lustrously graded darkness of the interior. Depth, too, is denoted by colour and not by form, and one feels that the artist's expression is fraught by searching inhibitions, and that in this labyrinth they have become liberated by a violent intensity of emotion. Chrysolite and white leafy apparitions, amorphous and transparent, float across the exterior with the oblong shape of the canvas, and terror is conveyed by the fugitive movements of the brush rushing in contrasting paths. This painting and its first version were spread over a year or more.

In his studio Ivon Hitchens has some work that he began several years ago, which is gradually progressing. On the other hand he may get a lyrical canvas in two or three days, or a sketch in one hour. Another picture of a somewhat different content is



POPPIES AND GREY LEAVES (collection Edward Le Bas). Here one does not receive the immediate stain of the blood-red flowers, but poppies disclosed when the first blush has faded —sad, exotically fragile flowers whose span of life is so brief. This painting is vertical in shape, fitting the tall slender form and growth of the poppies, their curling smoke-green leaves interwoven with opaque splashes of sweet heliotrope and gentian blue, which is united with the same blue of the sky. In parts the canvas is so thinly glazed by paint that it gives a subdued luminosity to the whole; an unpremeditated mingling of light with life, suggesting the impalpable momentariness one senses when suddenly dissuddenly covering a fresh miracle in creation. The sympathetic response of the artist to the sensitiveness of nature produces a fluent ease of con-struction, and his subtle shifting colour is never obviously tarnished by an overlaid patina of afterthought.

The message that Ivon Hitchens has to convey is highly original, and one so personal that it sometimes

appears to defy or annihilate all concrete standards of value. But the underlying network is there, and the same classical supports uphold the foundations, and because of his threefold vision, of seeing, thinking, and of dreaming, the results are unique in their surrender to the poetry of emotional magic. For instance, nothing is enclosed within, or suggested by, an outline. Recession is gained by colour notes and not by contours, and the play of the brush in the modelling of chiaroscuro is immensely important. It moves along in varying directions, as the mind seemingly on that instant dictates, for it contains the breath of life with a disquiet and turbulent melody, save occasionally when the mood changes, and the simplicity of something for its own sake is interpreted. This restlessness with its swift transparency has an iridescent liquid effect, and though one colour inveigles and embellishes another, the total shines with the lucidity of a precious stone that has been uncovered for the first time. Here and there raised multi-coloured lumps, symbolical in a landscape of some rocky formation, are encrusted with a gemmed texture, and the flexible sensuous brush strokes combine form and movement with progression and recession. The swirling character of the landscape with its nervous hurried stimulus is slightly disturbing to one's contemplation. It is as though the artist were trying to reach that suspended dream, or to catch that one moment of ecstasy through the medium of paint, and to relate it in all its evanescent transitions to nature, whence the muse was derived. In the choicely phrased patterns where abstractions sometimes almost eliminate natural appearances, the soul of the painting remains pensive, behind the surface, and we see not only the artist's impassioned reaction to external nature, but also his escape from actuality through the sensations of colour, to the absolute.

He usually prefers to paint some part of, or all, the work direct from nature to get the natural truth, rather than the studio recreation of it. Flowers and landscape provide the complicated material for him to juggle with, as well as a great variety of shape. Also they allow him time for consideration. "But," he says, "I do much enjoy figure painting when I get the chance. I am trying to understand the 'aesthetic' truth of my subjects, and to interpret nature. If the work is untrue it is valueless, but the kind of truth I see may be a bit different, or quite ordinary. I cannot know

Ivon Hitchens frequently employs the use of white canvas to give variety of paint surface and paint depth, and the canvas is not usually raw, but carefully prepared with a covering coat of his own mixture. Sometimes it acts as a kind of surrounding halo; sometimes at definitely balanced intervals to accentuate a design; and sometimes as a paradoxical statement that shocks and strengthens the metamorphosis of his invention. . . "In a scale of colours, white is often somewhere needed to set off the darks. Nature does not always provide this, or else not in the right place, therefore I may use the canvas very intentionally to provide this white note, as well as set up a colour or tone progression. It also gives contrasts of sharp crisp painted edges against broad fused areas."



DRIVE GATES (collection Howard Bliss), a small painting, more realistic than most, is imbued with the same eerie quality and the same tempestuous force as "Forest Edge." The gates are flung wide apart, and are flanked on either side by massive trees lashed against a peacock sky. Over the horizon a glimmer of light breaks through the sullen branches, zig-zagging down the path in sharp, narrow frills along the side of the fence to the road. One follows the path back to the summit, and feels that no human has ever dared to tread it, and the animate brush sweeps and weaves the dynamic tempo of a whirlwind. The oblong canvas that Ivon Hitchens mostly favours, fits the loosely braided rhythm of his painting.

Of oblong canvas he says: "In landscape I find a square shaped painting usually unsatisfactory because the natural flow of horizontals is checked. The square shape is itself a unit which needs its counterpoint, and in the time factor of a square shape it cannot be repeated or echoed in opposition. My pictures are painted to be 'listened' to, and the visual sound is the first greatest importance, for without it the picture is useless. I try to use a notation of tones and colours so that the design flows from side to side, up and down, and in and out. I am not interested in representing the facts as such until this visual music has been created. But this creation must satisfy me as being true to life."

In most of this painter's work, carefully planned spacial arabesques are an outstanding characteristic, and these are emphasised by the open brush, and by the lyrical massing of colour sequences which add stability, and in some cases drama, to his painting. "Spacing," he says, " is all-important as patches of paint on the canvas, as size and shape in relation to each other, and

ostly lavours, its the loosely braided rhythm of his painting, as spacing of objects in the picture's depth. To myself it is the linking by eye of one colour area to another either in opposition or by transition, which creates the eye movement which gives aesthetic pleasure as well as the sense of distance, either across the canvas to expand the composition, or in three-dimensional space to denote depth. I find that the boundaries of a form will not tally with the claims of the colour area, if that area is to be correctly related to other areas. Hence distortion sometimes is necessary, or the elimination of three-dimensional modelling. Modelling frequently ties in and stops the action of the colours on the picture plane. The illusion of depth and the third dimension has to

be obtained by the correct notation of colours, or by their superimposition on white (or the canvas colour)."

That inner consuming fire and luxurious exultation of paint, found in Matthew Smith's compositions, has a close affinity with this artist, but Matthew Smith loves the warm earth, the sun, and

(Continued on page 115)



FELLED TREES. By Ivon Hitchens. Courtesy Leicester Galleries

THE EVOLUTION OF THE DECANTER, 1700-1830

BY C. T. SANCTUARY

THE early history of the XVIIIth century decanter is difficult to study because decanters made before 1750 are very rare, and dated examples, as far know, do not exist. We are indebted to Mr. Thorpe for a very able account of the evolution of decanter forms in his History of English and Irish Glass and to Mr. Francis Buckley's Old English Glass for the bulk of the documentary research on the history of cutting. From these works and from Mr. Dudley Westropp's Irish Glass a large part of the data contained in this article has been

Old English decanters are among the finest products of the XVIIIth century and their classification and dating have not received the attention they deserve. We are inclined to regard them as utility glass for the very good reason that they are still as useful as ever and the mortality among them is consequently high. If more interest were taken in the subject of our old decanters it might result in the rarer specimens finding their way into collections while the lovely series of taper and barrel decanters of 1775-1800, which are still sufficiently numerous to

remain in use, would be valued as works of art and treated with the greatest care.

It was a common practice to serve wine in black bottles until the third quarter of the XVIIIth century and the use of decanters was probably not very general until after 1750. But "flint" or lead glass decanters were freely advertised from the beginning of the century and must have been made in considerable numbers. It is therefore rather remarkable that so few of the earlier types have survived. Early decanters were probably heavy and worth a good deal as "cullett," the broken glass used for making a new "batch," and when new patterns were introduced after the middle of the century it is probable that most of the early ones were sold for cullett and replaced by those of newer shape such as the shouldered type referred to below and the later barrel decanters. The very rare XVIIth century types such as Ravenscroft made are not considered in this article as the later decanters did not evolve from them but rather from the black wine bottle.

evolve from them but rather from the black wine bottle.

The earliest XVIIIth century type is the handled decanter shown in Fig. I. Examples are illustrated in Thorpe's History, plates LXXIX.1 and LXI.2. The form is identical with that of the black bottles of 1700-1725, the only difference being that the decanter is of clear flint glass and has a handle. There is a high "kick" in the base and a "string rim" around the top of the neck. There is no stopper. A cork would be used if required but the contents would usually be consumed at a sitting.

The next step in evolution is the mallet-shaped decanter shown in Fig. II. This is the flint glass equivalent of the black



Intermediate shape between barrel and taper, 1775-1800

Balloon, c. 1750, a rare example of early cutting

Barrel, 1800, popular type

bottles shown in Hogarth's "Rake's Progress" in 1735. rare pair in the Kirkby Mason collection is illustrated in Francis Buckley's Old English Glass, plate XXXVIII. It would be very interesting to know if other examples exist because this very primitive type may have existed from 1700. The absence of a string rim on the neck may be considered a step in evolution. The high kick in the base remained, and there were still no stoppers. The Kirkby Mason decanters are engraved all over with a design of vine and birds. It would be very artificial to found a theory of evolution on one or two examples were it not

found a theory of evolution on one or two examples were it not for the fact that we have a number of dated black bottles with which to compare these types.

The next type is the balloon, flask-shaped or round decanter of 1745-50 shown in Fig. III and in the sketch at the head of this article. With the exception of the cut decanters shown in the above sketch, all the examples I have seen illustrated are engraved with Jacobite emblems and seem to date from the The type is rare and short lived. rebellion of 1745.



Fig. I. Handled 1700-1725



Fig. II. Mallet c. 1735



Fig. III. Balloon

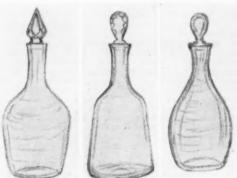


Fig. IV A and B. Shouldered 1750-1775



Fig. V. Pear-shaped 1760-1790

flat ground bases, no string rims, and some, but not all, are ground for spire stoppers. They no longer resembled the black bottle of this period which was then approaching the cylindrical shape. The pair of which one is shown in the centre of the first illustration are cut all over with an early type of geometric cutting consisting of double arches, zigzags, ovals, flat hexagons and large flat convex diamonds. In shape they closely resemble the Chastleton decanters of about 1750 illustrated by Hartshorne, and their stoppers are similar but with fewer facets. German cutters were freely employed during the first half of the XVIIIth century and the richness and elaboration of the cutting on these decanters suggest that they are the work of a craftsman trained in the Bohemian tradition. The cutting motifs used occur anywhere between 1735 and 1770 and I think the only way the decanters can be dated is by their shape, which clearly suggests 1750. The convex diamonds have been said by some writers to be a later development. This is true of the small sharp convex diamond but the large flat type occurs on several early cut pieces and Christopher Heady's advertisement of "diamond cut decanters, plates, dishes, bowls," etc., in 1742 can hardly refer to concave diamond cutting only because this style is not suitable for plates and dishes. I think there is definite evidence

disc stopper may be circular, pear-shaped, or deeply scalloped in

The shouldered decanter was the most common type between 1750 and 1775, and may be either cut, engraved or enamel decorated. Most of the label decanters are of this type. Label decanters were advertised in Norwich in 1755 and at Birmingham in 1764 (Francis Buckley, Appendix 48 and 70). They are usually engraved with the name of some wine and examples occur decorated in white and coloured enamel by William and Mary Beilby at Newcastle about 1762. The body of these decanters always tapers and in some cases is widest at the shoulder, in others at the base. They may be cut all over in concave diamonds or sparsely in geometric patterns or engraved with flowers. The cutting is always of early type. There is no evidence that this style persisted for long and they seem to have been superseded about 1775. The shouldered label decanters of the type shown in Fig. IVA have a rather clumsy appearance and I think they lack the grace and distinction of the other XVIIIIth century designs. They would look rather elephantine on a fine mahogany table among wine and sweetmeat glasses of 1760.

The pear-shaped decanters are usually cut all over in concave diamonds and are of very beautiful workmanship. They were



Fig. VI A and B. Barrel-shaped. (c) Mallet-shaped. (D and E) Taper-shaped. Types made in England from 1775 to 1800 and in Ireland 1780 to 1820

that the convex diamond was well established before 1750 and there is certainly no evidence against it.

I believe the spire stopper like the early cutting is of German origin. It closely resembles the spire finials on the covered goblets of Bohemian glass of about 1730-35 of which there were some fine examples in the Schick collection dispersed in 1939. Lots 93, 94, 96 and 97 of this sale all had finials of this type which might have served as patterns for the spire stoppers of English decanters of 1745-60. Thos. Betts sold "French Pattn Cut Cruitts with Spire Stoppers" in 1752. He had a German cutter, Andrew Pawl, who left him in 1744 and who may have used the Bohemian spire finials as a model for his decanter stoppers.

We developed our own cutting style after 1750. We cut deeper and more sharply and the motifs tended to be grouped, such as a field of convex diamonds or a series of sharp prismatic rings, while the neck and base were usually devoted to flat fluting. The motifs are not mixed higgledy-piggledy as in the earlier cutting. The latter produced an all-overish effect which, however, is very pleasing and, because it is all-overish, does not obscure the shape of the vessel. The zoned grouping of the later style tends to break up the outline of the bottle and, as Mr. Thorpe has pointed out, to emphasize the horizontal tendency of the design. The cut balloon decanters described above are possibly the earliest fully cut decanters yet illustrated and are of some historical interest.

After the comparatively short vogue of the balloon decanters two new types emerged about 1750-60, the shouldered, Fig. IV, and the pear-shaped, Fig. V. They have certain features in common with the earlier balloons, i.e., the base is ground flat, there was still no flange at the top of the neck and they were ground for stoppers which might be either spires or discs. The

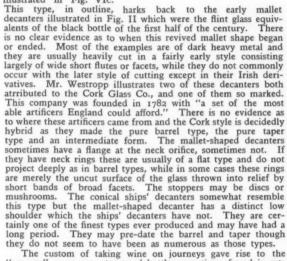
probably introduced about 1760 and survived for about 30 years. The trade card of the Phoenix Glass house, Bristol, c. 1789, shows a decanter of this shape with a late type of cutting. Pint spirit decanters of blue and green glass with gold labels were made in this shape probably at Bristol. As far as I know they always have disc stoppers. It may be that Bristol specialised in this type before the advent of the taper style.

In 1775 Christopher Heady advertised in the Bath Chronicle

In 1775 Christopher Heady advertised in the Bath Chronicle "barrel-shaped decanters cut on an entire new pattern." In the same year the Bristol Gazette announced "Philip Elliott has just returned from London and has added to his collection . . . decanters (some of a new and elegant make)." (Francis Buckley, Appendix 17(1) and 23(d)). These latter may have been barrel-shaped (Fig. VI, A and B), mallet-shaped (Fig. VIc) or taper-shaped (Fig. VI, D and E). At all events we may assume that the year 1775 marked the passing out of fashion of the shouldered decanter which had prevailed throughout the third quarter of the century. There is very little direct evidence as to the types made in individual English glass houses from 1775 till 1800 but a great deal of indirect evidence comes from their derivatives, the Irish glass houses. There are two men who must be mentioned in this connection, John Hill, a Stourbridge glass maker who took a team of Worcestershire workmen with him to Ireland in 1783 and established the Waterford factory, and Benjamin Edwards, a Bristol glass maker, who founded a glass house at Belfast in 1775 or 1776. John Hill worked for George and William Penrose, whose name Penrose Waterford appears on the base of barrel-shaped decanters (type B above), while the name B. Edwards Belfast advertised by Christopher Heady in 1775 was adopted at Stourbridge and taken to Waterford by John Hill in

1783, and (2) that the taper decanter was taken by B. Edwards from Bristol to Belfast in 1775-6. Both these types probably originated in London a few years earlier and we may safely conclude that they held the field from 1775 till 1800, when they began to be supplanted by the cylinder decanter.

We must here refer to another very attractive type which existed concurrently with the pear, barrel and taper shapes above described, i.e., the revived mallet shape illustrated in Fig. VIC.



'squares' or square, stoppered bottles sometimes found in sets in mahogany chests. These are sometimes beautifully cut or engraved, but as they lie outside the main line of evolution, they need not be considered further.

About 1800 the styles shown in Fig. VI were superseded by the cylindrical decanters shown in Fig. VII. The earlier types such as Fig. VIIA have a certain dignity and charm with prismatic cutting on the neck and vertical flutes on the body. At first they retained the mushroom stopper. These were followed by debased types with stoppers of various shapes and pillar flutes on the body, ending with the clumsy monstrosities such as C and D, copied from the Waterford pattern drawings of 1830.

It is clear from the documentary evidence, which is much too copious to be quoted here, that there was a very big output of English cut decanters between 1775 and 1800 and they must have mainly belonged to the types shown in Fig. VI. We find in fact that there are a very large number of decanters of these types still surviving. The stoppers are discs or mushrooms. The cutting most commonly consists of flutes at the neck and base and, in the case of the barrel decanters, of a field of medium-sized convex diamonds round the centre of the body, bounded by prismatic rings. There are usually three neck rings which may be triple-moulded flat or angular. I am convinced that most of these decanters were made between 1775 and 1800, though they are commonly dated between 1800 and 1820. Two typical specimens are illustrated at the head of this article. From 1800 the cylindrical decanter took their place, the necks became shorter and the neck rings gradually died out. If you do not accept this chronology, you are forced to the ridiculous conclusion that no English decanters were made in the last quarter of the century, or that they have all mysteriously disappeared, and further that the barrel and taper types were made in profusion



B C D Fig. VII. CYLINDRICAL DECANTERS, 1800-1830

after 1800; that is, after the introduction of the cylindrical type. Such a conclusion is obviously untenable. We must place them in the last quarter of the XVIIIth century, though no doubt they were made to a smaller extent in the early years of the XIXth. Mr. Thorpe has already drawn attention to the tendency to post-date the bulk of English decanters by a quarter of a century, but it takes a long time to kill a well-established fallacy, and it is likely to die hard, as does the hoary legend that Waterford glass is blue. It is quite extraordinary how the general public and many country dealers attribute all the darkest and most brilliant glass to the Waterford factory regardless of the fact, so clearly proved by Mr. Westropp's research, that, of all the Irish glass, Waterford is the whitest and, I would add, of the least attractive design. The early Penrose decanters were certainly very attractive but these were of designs brought from Stourbridge. The Waterford designs of 1820-30 were very poor indeed, and their decanters of the type shown in Fig. VII are no better than the later Victorian products.

During the reign of Queen Victoria there is no defined style at any period, but a rehash of earlier styles from which all the charm is missing. The balloon is reintroduced with a flange at the orifice. The cylindrical and pear-shaped types are common. Some are heavily cut, some engraved, and some later examples decorated by trailing. Some have a blue or ruby skin which is cut through to show the white glass. The mushroom stopper degenerated into a type which is polygonal in plan, and various hollow bulbous shapes emerged while the spire was reintroduced in something like its original form. The metal is clear and white but lacks the richness of the old lead glass. The cutting is usually well executed but is of coarse and uninteresting design. The time may come when collectors will find them interesting, but to the student of English XVIIIth century glass they seem devoid of charm and beauty.

IVON HITCHENS

-continued from page 112

the rich affluence and allurement of nature, whereas Ivon Hitchens detaches himself from reality and interprets the freedom of the spirit, with its secluded preoccupation and its atmospheric infinitude. "I should like things to fall into place with so clear a notation that the spectator's eye and 'aesthetic' ear shall receive a clear message, a clear tune. . . . I must add that when all the major stages have been thought out, then the quick intuitive promptings of a higher chance can be accepted, used, enjoyed (or rejected) as one works. Without this the work sticks and is lifeless."

The poetic loveliness which permeates his painting creates a universe of its own, and in making it Ivon Hitchens says: "There are seven instruments which comprise a painter's orchestra: Line, Form, Plane, Shape, Tone, Notan and Colour." With these his cadences of visual harmonies are evolved, and one feels when looking at them rather like a voyager stepping upon the shores of distant lands, with the wings of the wind behind, guiding one through a transmutation of glowing impulses that shed their reflections through the moving light of the world.

BOOK RECEIVED

RICHARD WILSON, R.A. By Adrian Bury. (Lewis. £5 5s.)

THE RARE PAINTINGS OF FRANCIS BARLOW

BY D. M. K. MARENDAZ

THE particular painting of Francis Barlow under review, "The Decoy Pond at Sunset," depicts a typical East Anglian pursuit. Barlow was born in Lincolnshire, the precise place I have been unable so far to trace. It is only in such country that the decoying of wild birds can be practised. It is still to this day carried on in Norfolk, one such pond having been made in very recent times and used every year. The pond is made at the edge of a wood not far from the wide expanses of water—the home and breeding grounds of wild duck and geese. These birds are attracted by the shade and peace of this pond, as also are plover, pigeon, and widgeon. All are depicted in this painting.

In the shadow by the tree in the near fore-

ground, a sportsman can just be seen in this reproduction kneeling with his gun outstretched ready to shoot. Major Paget surmises he is more concerned with getting his dinner than any regard for Times were probably hard and food scarce in Cromwell's day, as now, in England.

A collector of early English drawings who has

some examples of Barlow's work, recognises in this painting his method of composition and delinea-tion, especially of the birds in the foreground, and regards this picture as unusual in that he has seen no other cabinet size (16½ ins. by 14½ ins.) painting by Barlow, whom he describes as this "rare and interesting" master. Those which he has been fortunate enough to see were of quite large dimensions and somewhat coarsely painted. Major Paget, too, has never seen any paintings by Barlow of this size and suggests an etching in the British Museum might well be the sketch for this painting.

For an English painter of the XVIIth century

not to be represented in the National Gallery is no rarity, but not only is this indigenous master absent from our National Gallery but many authoritative writers in the immediate past have written books of a comprehensive nature on British painters but failed even to mention him. Not so Pilkington, published in 1769, or Major Guy Paget in these times, both recognising his talent.

Something can be said to account for the silence of writers regarding Barlow, lest it should be thought he never merited their attention. It is in all probability due to a combination of circumstances. Firstly, Francis Barlow is acknowledged to be a great etcher and engraver and we find him in collections alongside Rubens, Rembrandt, and Van Dyke. The British Museum has many examples which may be seen in the Print Room there. His work in this field is rarely omitted from any authoritative survey on etchings and engravings, so it is not difficult to appreciate that writers on painting who may have heard of Barlow's work in this field dismiss him as outside their

Secondly, much of his painting consisted of large decorative scenes of English country life, on the walls and ceilings of the greater country houses—some, indeed, he painted for Westminster Abbey. Time does not deal lightly with our old houses and they pass away, walls and ceilings crumble and become in need, so some may think, of redecorating. It is easy to appreciate that Barlow's work in this direction has not been passed by the hands of time; that in any case access to such works, except in buildings like the Abbey, is limited to a few. National or international eminence is not easily attained through works of this nature. Obscurity would follow much more logically.

Thirdly, comment on Barlow may be scanty because of

mistaken attribution of his painting to eminent contemporary Dutch painters.

These three brief and simple statements are insufficient proof in themselves to claim Francis Barlow as a painter of eminence, but further views can be deduced from the following.



THE DECOY POND AT SUNSET In oil, by Francis Barlow, 1627-1702 In the collection of the author

Barlow himself, writing on December 22nd, 1656, to John elyn, says: "Etching is not my profession. I hope you will

Barlow himself, writing on December 22nd, 1656, to John Evelyn, says: "Etching is not my profession. I hope you will not expect much from me." In 1666 Francis Barlow published his first edition of Æsop's Fables; therein he says: "I do not pretend to be a professed etcher, but a well-wisher to the Art of Painting." Here is the fact of a man saying three hundred years ago: "I am not an etcher by profession but a painter," and posterity so far has passed over his paintings, ignored and lost them, whilst acknowledging him as an etcher!

The second head needs no elaboration, but having shown that Barlow's obscurity followed to some extent from his being a greater master, it seems incumbent to provide some proof of this claim other than that he himself, denying his ability in a field acknowledging him as a master, claims to be a painter.

On January 19th, 1656, John Evelyn records in his diary that in company with Dr. Wilkins, afterwards Bishop of Chester, he went to see "Barlow the famous painter of Fowls, beasts and birds." George Vertue, a contemporary of Barlow's, who was a collector as well as being an engraver, records: "Mr. Barlow, painter, died at Westminster"; showing that in his generation he was known as a painter. Finally, on this point I shall go to Holland, where in 1714 a Dutch publisher at Amsterdam gladly printed the fourth edition of Barlow's "Æsop's Fables." This Dutchman, Etienne Roger, who in his profession and by his nationality should know what constituted the work of a master painter, says of Barlow: "Un peintre qui a passé dans le monde pour exceller à . . . dessinier et à . . . peindre . . . les figures des animaux, des oiseaux, des reptiles et des poissons."

THE RARE PAINTINGS OF FRANCIS BARLOW

So often do we find some early recorder of "facts" make some mistake, some criticism which through the centuries have been unchecked and consequently repeated by other authorities that it is not surprising to find Francis Barlow has so suffered. It would is not surprising to find Francis Datiow has so surfered. It would be wrong for me to cover up Pilkington's castigation: writing in 1769 and repeated by Bryant in 1893, "that although he drew with great accuracy his colouring was imperfect."

In the painting here reproduced we find the trees and the

landscape a blackish grey-green and this could be advanced as a point substantiating the criticism and the theory has been advanced that originally it was verdant green. On the other hand, this is a painting at sunset and the colour is consistent with what green appears to be at sunset. Even if the first supposition be then it is no great detraction from a master's work. Niccolo Poussin is not held in any less esteem to-day because we know his colours have altered with the years. I think it will be allowed that the three authorities of his own time completely dispel, by their not mentioning such a point, any reflection on Barlow in respect of his colouring. In any case such a tenace would be unsupportable when this panel is examined in detail. The sky, the clouds, the sun's reflection under the cloud banks, the ducks, geese and pond, as also the sportsman's apparel, all show the most exquisite sensibility of colouring.

It has been written of Francis Barlow that he was the father

of our sporting artists, probably because of his etching of the horse race at "Dorsett" Ferry. Others have referred to him as a "Countryman in art." His compass merits and embraces both decountryman in art. First compass ments and embraces own these terms—all pursuits and sport common to the countryside of England. The range of his paintings now known to us extends from "Southern Hounds," twelve feet long, painted for Denzil Onslow, of Pyrford, Surrey, whose brother was created a baronet in 1660, and now in Lord Onslow's collection, to the choice little panel here illustrated for the first time—"The Decoy Pond at Sunset," from the writer's collection, formerly in that of Lord De Saumarez. Mr. E. T. Tyrwhitt-Drake's collection also has some of Barlow's large canvases.

He lived in stirring times of strife, bloody wars and bloodshed;

it may be his reaction forced him to paint only scenes from the country life of our land. There is some evidence for believing he was a Royalist, though a mild one, but that these matters left no mark upon his work cannot be. Indeed, if, as has been suggested, it was expedient for him to leave the country between 45 and 1650, and this time was spent in Holland-possibly The Hague—then we have the complete answer to the workmanship and resemblance of the panel of the little painting now under review to the good Dutch panel as distinct from the somewhat heavier and rougher English panels of those days. This time, too, would have brought him in close affinity with the able Dutch masters aforementioned and accounted for resemblances between

One of his patrons was General of "all the Forces in England, Scotland and Ireland, etc."—Welshmen, note the "etc."! This General Monck became the first Duke of Albemarle.

Notwithstanding these upheavals, Francis Barlow has left us as a heritage his drawings and paintings in exquisite little landscapes bearing with them the peace, simplicity and tranquillity of old England's countryside and country folk. The warm glow of the sunset can be felt, whilst underneath the trees—why, there we can see it is cool.

These things demand all the capabilities of a great painter, as this Lincolnshire-born son of the people certainly was. It can hang side by side against landscapes of Rubens and Constable. He lays no claim to possess the grand manner and expanse of Rubens or the "busy-ness" of a Constable, but it has the calm and charm of an England as yet unspoilt by the turmoils of industrialism.

EXHIBITION OF SPORTING PICTURES

Ellis & Smith, of 16b Grafton St., W.I, have an unusually interesting Exhibition of fine coloured aquatints and mezzotints of the works of Stubbs, Marshall, Alken, Pollard, Wolstenholme, Sartorius, Rheinagle, Shayer and others. The subjects shown are hunting, shooting, angling, coursing and boxing. Some well-known sets of hunting prints are included, as well as an incident in the colourful career of Squire Osbaldeston, a golfing mezzotint of research a number of critical partitions are also exhibited. of 1790, and a number of original paintings are also exhibited.

The whole of the proceeds of the sale of the illustrated catalogue are earmarked for St. Dunstan's. The Exhibition will run on

until November 28th next.

BOOK REVIEW

GERMAN PORCELAIN. By W. B. Honey. (Faber & Faber.) 215

THE publication of a new book on any subject connected with ceramics is bound to arouse pleasurable anticipation amongst ceramics is bound to arouse pleasurable anticipation amongst collectors either as a whole or else in that section to which the subject particularly appeals. Apart from volumes which may deal directly with a collector's interests there are others which have a less obvious bearing on the matter but which are none the less essential to him if he wishes to obtain the fullest understanding and pleasure from his specimens.
Such a volume is Mr. Honey's latest book, dealing with German

Although no such disclaimer is made, it seems obvious that this publication is intended not so much for the collector of the wares it describes as for the information of those whose interest lies in the study of specimens which owe much of their character

to earlier or contemporary German productions.

I have in mind especially the use which can be made of it by I have in mind especially the use which can be made of it by students of English porcelain, interested in the origin of the decoration on many of their specimens, and to a lesser extent, in the form of their potting. While objects such as the tankard illustrated so beautifully in colour on Plate A strike the English student as utterly foreign, he will feel completely at home with the specimen shown in Plate C. Apart from decoration and forms which were copied in England from German examples, there is an equally interesting field of enquiry in discovering parallel productions derived from some common source, one example being ductions derived from some common source, one example being the group on Plate 15c, of which a Chelsea raised-anchor counterpart is known, both being adapted from a Boucher design, Les Dèlices de l'Enfance. Italian comedy and Callot figures are equally known in German and in English pastes.

The prospectus on the jacket announces that "no monograph written in English has ever been devoted to it," but there is one source of information, translated into excellent English, which deals infinitely more fully with the whole subject. This is the third volume of Emile Hannover's work, published in an English translation in 1925. So far as I have observed there is little to be found in Mr. Honey's text which cannot be more fully, if less rapidly, studied in Hannover. But that fact does not in any way diminish the usefulness of the present volume, and so far as the illustrations go there is little duplicating.

By far the most important section is the preliminary twelve-page essay, which will be read with interest even by those who are already familiar with the subject. The author very successfully summarises and presents anew the story of porcelain-making in Germany, and succeeds in sustaining the interest of his reader,

and will probably arouse the curiosity of those who have not previously evinced any desire to study the subject.

The remainder of the writing consists mainly of a condensed history of each factory, arranged chronologically. There is a section on marks and imitations which should be helpful to

collectors, and finally a stimulating bibliography.

Four colour-plates are distributed through the letterpress and form perhaps the most delightful and satisfying part of the whole volume, so beautifully are they reproduced. The monotone illustrations are assembled at the end and are not only well reproduced and representative, but have for English readers the added advantage of being taken mainly from specimens in this country, many of which are available to the public for inspection. In this respect the book forms a valuable pendant to Hannover, whose illustrations are largely from Continental sources.

So far as production goes there is little to be criticised. The lack of a list of factories, comparable to and adjoining the list of illustrations at the commencement of the book, is particularly noticeable. Its provision would have made the task of casual reference infinitely easier. The vexed question of footnotes recurs in its most acute form in these pages, and the irritation of constant interruptions of the text by bracketed references to footnotes is extreme. If such interpolations could not be avoided, the references themselves might as well have occupied the brackets,

thus saving a constant lowering of the eyes to the foot of the page.

This volume, apparently the first of a projected series, should be in the library of every collector of European porcelain, and no one who reads the introductory essay can fail to feel his interest quickened as he turns the lucid and well-written pages.

F. S. M.

Apollo Indices are available for 2/3 from the Publisher, 10 Vigo Street, Regent Street, London, $W.{\scriptscriptstyle \rm I}.$



SIR ROGER DE TRUMPINGTON, 1289. Height 6 ft. 3½ ins.



SIR ROBERT DE BURES, 1302. Height 6 ft. 6½ ins.



THOMAS, LORD BERKELEY, 1392. Height 6 ft.

HEN Miss Eileen Power wrote her delightful Medieval People, she did not include a study of any of the great gentlemen who played an important part in those stormy days in which modern England was being formed. Everyone knows that very many men went to the Crusades, but when we see a life-size representation of a person who actually went, and we know that it was made by a man who saw him, it is a different matter. At any rate, I find it so, and I think others may too. Waller, in his Monumental Brasses, tells us a good deal about the family history of some of these people. I take most of my details from him, trusting that he is accurate except in his lamentable spelling of Welsh names.

My first illustration shows the brass of Sir Roger de Trumpington, who came of a family that was distinguished in peace and war from the XIIth century to the end of the XVth. The earliest notice of him is a jurors' complaint that though Everard de Trumpington "was accustomed to attend the county court and tourn of the sheriff, Roger, his son, withdrew himself." He seems

to have preferred fighting to law, and during the wars of the barons he was always loyal to the king. In 1269 he brought an action against William de Rulbetot and his son, who had seized his manors of Trumpington and Girton shortly after the battle of Lewes, and carried off all they could, at the instance of a baron named Walter de Coleville, an adherent of Simon de Montfort. They threshed the corn and sold it, together with several loads of hay, to persons mentioned. Both were fined, the father forty shillings, the son six shillings. The next year Sir Roger went with Prince Edward to the Crusade. Edward had promised to attend the French king with a certain number of knights and obey him like one of his own barons. King Louis was besieging Tunis, but died just as the English contingent arrived, so they went on to the Holy Land and relieved Acre. On the return journey, when passing through Savoy, Edward and his knights were challenged to a tournament by the Count of Chalon, who, as soon as the tournament began, rode straight at Edward and flung his arms round his neck, trying to unhorse him. But Edward, spurring his horse, dragged the

BEAUTY IN BRASS

Count from his saddle and shook him off on to the ground. infuriated the Burgundians, and they began to attack the English in earnest. After another try at Edward, the Count sensibly called off his men and peace was restored. Sir Roger must have enjoyed this. Four years later he took part in a tournament at enjoyed this. Four years later he took part in a tournament at Windsor. His equipment on this occasion, supplied by Salvage, the tailor, cost nineteen shillings. (I think a shilling must have been worth about $f \neq 1$ in our pre-war money.) It comprised a "tunic of arms," i.e., a surcoat of silk or fine linen embroidered with his arms; a pair of ailettes; a leather helmet, gilt; two crests; a shield; and a whalebone sword. I like to think the tilting helmet behind his head may be the one he were in this tournament. behind his head may be the one he wore in this tournament. In 1289 he died, holding manors in Bedfordshire, Cambridge, Suffolk and Salop. His brass is unfinished: the shield was to have been enamelled, and a small part of the background is cut away for that purpose. This probably shows that it was the work of local men.

Apparently he was an important person, for in 1296 he was sum-

Apparently he was an important person, for in 1290 he was summoned with horses and arms to a military council at Rochester.

The next year he had to march against the Scots and must have been in the battle of Falkirk. It is said that he distinguished himself so greatly at the siege of Caerlaverock that he was knighted on the field, but probably that had been done long before. Two years later he was again returned to Parliament. He died in 1306, and January His estates were mainly in Kent where the family. aged 57. His estates were mainly in Kent, where the family continued until the XVIIth century.

The inscriptions on all these early brasses were in Norman-French, each letter made separately and inserted in the stone. All or nearly all the letters are gone, but fortunately the inscriptions

have been read and recorded.

In Thomas, Lord Berkeley, whose wife's brass was illustrated in my earlier paper, we see the transition from complete mail to complete plate armour. Matthew Swetenham, who was "bow-



MATTHEW SWETENHAM, 1416. Height, including inscription, 3 ft. 41 ins.



ARCHDEACON WILLIAM DE ROTHEWELLE, 1361. Height, including inscription,



MARGARET PEYTON, 1484. 28 ins. Rubbing by method. 'positive' By courtesy of Sir Ambrose Heal

The family of Sir Robert de Bures, whose splendid brass is my next illustration, was already in Essex in King John's reign. The earliest notice of Sir Robert himself is an order to march against the Welsh chieftain Rhys ap Meredydd, "with 100 men powerful in arms." He was also sent on other campaigns, including that against the Scots when Baliol was taken prisoner. In 1300, at the siege of Caerlaverock, where we are told the dress of the English knights was extraordinarily magnificent, his name figures among the knights of the Household as receiving his "fee of a winter and summer garment." He had the same fee the following year: no more is known, except that he died in 1302, holding manors in six

Boutell considered this the finest of all the military brasses. I think that of Sir Robert de Setvans, which I showed in my earlier paper, is even more beautiful, though sadly mutilated. Nearly an sinch has been cut away right across, as the pattern on the shield shows. Sir Robert de Setvans's grandfather was with Richard I at the siege of Acre, and died in 1249. His son, also named Robert, died four years later, when his son, our Sir Robert, was only three years old. In 1277 and 1282 he was sent into Wales against Llewelyn. In 1284 he was returned to Parliament as Knight of the Shire, and so is notable as one of the earliest M.P.s.

bearer and esquire of the most illustrious King Henry IV," as his Latin inscription tells us, is a good example of early XVth century

military brasses. He wears the Lancastrian SS collar.

Archdeacon William de Rothewelle has two inscriptions: an Archdeacon William de Rotheweile has two inscriptions: an ejaculatory prayer in Latin and an enumeration in Norman-French of his many titles and offices. Archdeacon of Essex, Prebend of Croprych (Cropredy), Ferryng and Yalmeton. To all the learned writers on brasses the next word was a puzzle. My mother solved it by suggesting "aumonier," which of course it is, as he was it by suggesting "aumonier," which of course it is, as he was chaplain to the King. The letter 'm' is often omitted in the Latin inscriptions.

Besides his ecclesiastical preferments, William de Rothewelle had charge of the King's Exchange in London and Canterbury; he was Keeper of the Mint in the Tower, and Keeper of the Private Wardrobe. In 1357 he bought instruments for coining and assaying metal. In the same year the sheriffs of several counties were ordered to deliver bows and arrows to him as Keeper of the Ward-When the King started a war with France, the Archdeacon was ordered to pack up in hogsheads and barrels all the bows, arrows, bowstrings and haucips for stretching the ballista and send

them to Sandwich to be shipped across to the army.

His family took their name from the town of Rothwell, and

many of his relatives held ecclesiastical preferments in Northampton-shire. The brass is not in its original stone. Except that the feet are almost gone, it is in a good state. Dr. Percy Dearmer borrowed my rubbing for the English Churchman's Calendar and wrote a full description of the rather peculiar vestments. Over an under-dress of which only the long buttoned sleeves are visible, there are a cassock with an ornamented border, surplice, fur almuce and a cope of thin silk.

I owe my last illustration to the kindness of Sir Ambrose Heal. After my previous article appeared he wrote to ask me why brass rubbings were always "negative" instead of "positive," adding that he had bought one many years ago which was in the latter technique. Macklin and other writers mention several ways of

making rubbings.

1. The earliest attempt, about 1780, was to pour printers' ink all over the brass and then lay damp paper upon it and press the paper into the incisions. The result was, of course, a reverse of the original, and what a state the floor must have been in!

Another way was to rub with blacklead as heelball is now

 Messrs. Waller invented the use of washleather rubbers primed with blacklead and linseed oil. This is said to be a quick method, but the rubbing very faint.

Leather saturated with dubbing is used by campanologists and some brass rubbers. Sir Henry Dryden told me once that he

and some brass rubbers. Sir Henry Dryden told me once that he thought it a very good method.

5. In 1844 Richardson's metallic rubber appeared. This had a proportion of gold-dust or bronze-dust embodied in it, and when used on dark paper produced "an almost perfect facsimile" of the brass. This is what I should prefer, but where is it obtainable?

6. Then there is heelball, the only method I have tried. This

6. Then there is heelball, the only method I have tried. This rubbing of Matthew Swetenham is a very early one done with the common heelball used by cobblers, very hard and producing only a grey rubbing, uneven and rather scratchy, but quite pleasant to look at. For the others I had Ullathorne's heelball made for this purpose, producing a black rubbing very rich in appearance, especially when the paper has turned brown from exposure.

7. Lastly there is the "positive" way of rubbing with yellow heelball and then wiping the whole surface over with Indian ink. Sir Amprose Heal kindly offered to let me reproduce this rubbing.

Sir Ambrose Heal kindly offered to let me reproduce this rubbing, the work of the Rev. H. Tyrrell Green, who seems to have invented the method. The effect is far more attractive in the case of a lady with a beautifully embroidered dress or a priest in vestments, and, as Sir Ambrose Heal has made me the proud owner of the cake of heelball that he bought with the rubbing, I am eager to experiment. So far as I can judge, a mixed technique might be preferable for men in armour, but that remains to be seen.

The Pre-Reformation Jurby Chalice

T is hoped that the Manx National Museum will shortly be able to place on public exhibition one of the rarest and most interesting examples of early Church Plate known to these islands—the pre-Reformation silver chalice of Kirk

Patrick of Jurby.

The mediaeval chalice, that Papist "monument of superstition," suffered cruelly from the reforming zeal and avidity of partisans of the new doctrines. Consequently, relatively few examples now exist in the British Isles, and the survival in England and Wales, at least, of comparatively numerous "decent Communion cups" of the Elizabethan age, affords but a partial compensation for their loss. Of these cups, which in some instances arose phœnix-like from the melting down and recasting instances arose phenix-like from the melting down and recasting of the utensils used in the celebration of Mass—and in accordance with the order of Henry VIII—there are no examples in the Isle of Man. The characteristic resistance of the Manx to the new forms of the Protestant faith and their sympathy with the old ways may, in some degree, be responsible for this singularity, as also indeed for the survival of the rare Jurby chalice under discussion, and of the Kirk Malew silver paten of the same early

It seems probable that the Jurby chalice was made to the order of Hugh Hesketh, Bishop of Sodor and Man, and worked by a London craftsman. The date mark is for the year 1521/22. The artist's name is lost, but his mark—two links of a chain—

occurs on other fine work of the period.

In all, it is said that some half-dozen other chalices of this type and period are preserved in different parts of the kingdom.



The example at Leyland, Lancashire, is, perhaps, of most interest in this context, as it, too, bears the same "two links" mark; that at Corpus Christi College, Oxford, the most regarded, as being the only pre-Reformation chalice of gold to come down

The Jurby chalice is seven inches in height. Its broad, shallow bowl is parcel gilt, of conical shape, and entirely plain. The bowl is supported by a plain hexagonal stem divided by the large knop, which has six diamond-shaped projections, each of which is decorated with a representation of an angel's head. The knop is the most ornate feature of this chalice. The foot is of the sexfoil form associated with the first half of the XVIth century, engraved with a rough, but vigorous, delineation of the Crucifixion, and enriched by a delicately chased border of foliage at its base.

The chalice follows the type existent in these islands immediately preceding the anti-Papist outbreak, and illustrates the development of the plain, circular form of stem, knop and foot usual to the early XIIIth century—features which were all in the course of time superseded. Development in the silversmith's art, though conditioned by an admirable restraint, was, as in architecture, sculpture or illumination, towards enrichment and embellishment. Complication of form was pleasing to late mediaeval taste.

RALPH FASTNEDGE.

ANSWER TO CORRESPONDENT

METALWORK

R.I.P. (Taunton). The maker's mark on the silver tea service is that of Edward Barnard, Edward Barnard, inr., John Barnard, and William Barnard. The mark was entered in 1829, so the date-letter must be the small "p" of 1830/31, the first year of William IV (i.e. not the small "p" of 1790/91 or the capital "P" of 1810/11). The other marks are most probably code marks of the makers indicating pattern, numbers made, etc.

PONTYPOOL JAPAN WARE

BY ROBERT STEPHEN

"OM ALLGOOD has found a new way of japanning, which I think so beautiful that I'll send you a couple of pieces of it."

which I think so beautiful that I is send you a couple of pieces of it."

So wrote Charles Hanbury, of Pontypool, in December, 1734, at the age of 25, to his young wife, Frances, the youngest daughter of Thomas, Earl of Coningsby. This Charles Hanbury, later known as Sir Charles Hanbury Williams, became the British Ambassador at the Court of Frederick the Great and also at the Court of Catherine of Russia. In the Schreiber Catalogue it is stated that Sir Everard Fawkener, the Secretary of the Duke of Cumberland, the son of George II, was interested in the Chelsea factory. The same catalogue produces evidence that in 1751 pieces

To-day we have the final link in this chain of evidence in the exhibition of a number of articles where Battersea enamel was fashioned on Pontypool japan ware. These interesting specimens from the collection of the Honourable Mrs. Basil Ionides, were recently on view at the National Museum of Wales at Cardiff.

fashioned on Pontypool japan ware. These interesting specimens from the collection of the Honourable Mrs. Basil Ionides, were recently on view at the National Museum of Wales at Cardiff.

The "Tom Allgood" referred to was the eldest son of Edward Allgood (1681–1763) and the grandson of Thomas Allgood, the pioneer of the lacquering trade in Britain, who came from Northamptonshire to Pontypool about 1670 and was buried in a nearby Quaker cemetery at Pontymoel, May 8th, 1716.

For nearly two hundred years (1670-1860) this Monmouthshire japan industry remained in unbroken sequence in the hands of

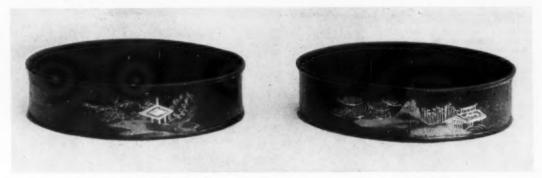


Fig. I. A PAIR OF COASTERS, c. 1730-40, with paintings in gilt on black background, japanned on tinned iron

of Meissen porcelain, then in charge of Henry Fox, afterwards Lord Holland, at Holland House, Kensington, but the property of Sir Charles Hanbury Williams, British Plenipotentiary at Dresden, were lent to Sir Everard Fawkener for copying at Chelsea.

the Allgood family, though the financial part of it was temporarily shared with others, both at Pontypool (1763-90) and at Usk (1814-26). The history of these two hundred years may be conveniently divided into three main periods. The first period extended from the year 1670 to 1756, the second from 1756 to 1810, the third from 1810 to the end,

from 1756 to 1810, the third from 1810 to the end, viz., to 1824 in Pontypool, and 1860 in Usk. Each period merged gradually into the next.

period merged gradually into the next.

During the early period up to 1756, the decorations developed on two clear-cut lines—the gilt and the tortoiseshell. The latter is an undersurface decoration, produced by the colour of the lacquer on the metal foil underneath. It has already been admirably described in APOLLO of April last. This style persisted till 1780 and even later, when the vermicelli or Stormont pattern began to push it slowly out of favour, and after 1820 the tortoiseshell technique had greatly deteriorated. We have a dated example of it at Cardiff. It is a snuff-box dated 1749 with the name of Jas. Curtice, Wells, written on it in gilt.

The number of articles of this early period are far too few to enable one to trace the development of the decorations in gilt. They consisted at first of bouquets and Japanese temples, as shown on the coaster (Fig. I). Coasters are circular vessels used for holding wine-bottles to prevent them from staining polished tops of tables. Their diameter is usually about 5 inches, and their height 1½ to 2 inches. Occasionally one comes across some in Sheffield plate 4 inches high. They were sometimes used for picking up the crumbs off the table after a meal. They are sometimes called "voiders." They were made in silver, and very commonly in Sheffield plate. They are also to be found in papier mâché, and in pewter, but very rarely. The National Museum of Wales has two pairs in papier mâché in japan. I have picked up three

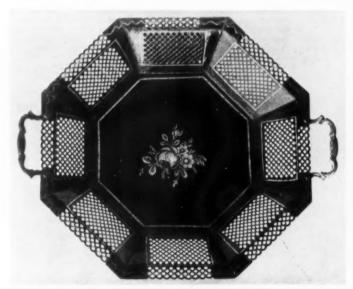


Fig. II. OCTAGONAL SHAPED BASKET in black lacquer on black plate iron—hand-made perforations, decorations in gilt

APOLLO

such pairs. I have been fortunate to find a pair in pewter, though without any touch mark. This pair was picked up in London.

Japanese paintings were followed by rustic scenes and pictures of English buildings, an example of which is on the coffee pot in the group in Fig. IV. All the articles of this period were entirely handmade, most of them from black plate.

made, most of them from black plate.

Octagonal shaped baskets of this period may still be found, as the one illustrated in Fig. II. The Cardiff example, though in a dilapidated state, is of very great interest. The one illustrated (Fig. II) from the author's collection is in a perfect state. It shows excellent workmanship. Its bevelled sides were cut into shape with a shears and their overlapping edges hammered and secured neatly with rivets. Both this one and the Cardiff one were made of black plate. It is highly probable that the front portion of the one illustrated has been relacquered in the original style.

It is very difficult to decide from what source the Pontypool japanners obtained their designs of Japanese scenes, whether from direct examples from the Far East, or from Stalker and Parker, or even from Meissen. The high water mark of painting in gilt is an oblong-shaped, beaded-edged tray illustrated in APOLLO of August, 1937 (Vol. XXVI).

The second period, extending from

The second period, extending from 1756 to 1810, starts with the advent of colours and ends with the zenith of the painted tray. Dr. Richard Pococke, Bishop of Meath, two years after visiting Battersea, came to "Pontepoole" in September, 1756. In his account he states, "Of a thicker kind of plate they make salvers and candlesticks, and many other things which they japan; I am told the light parts of this in imitation of tortoise shell is done with silver leaf. They adorn them with Chinese landscapes and figures in gold only, and not with colouring, as in Birmingham, but is dear, there being only two brothers and their children, who make it and keep it a secret." From the account of R. R. Angerstein, a Swedish visitor, who came to Pontypool in 1755, just 15 months before Dr.

From the account of R. R. Angerstein, a Swedish visitor, who came to Pontypool in 1755, just 15 months before Dr. Pococke, we know that these two brothers were Thomas and Edward; the same Thomas as the one mentioned by Charles

Hanbury in 1734.

Following a family quarrel, the business in 1761 was split into two sections, one at Pontypool and the other at Usk. Thomas and his brother Edward, and Thomas, his eldest son, established themselves at Usk as Allgood & Co. and claimed to be the original factory. The Pontypool factory was carried on by



Fig. III. OVAL TRAY with painting in colours by or after Wm. Redmore Bigg. By courtesy of Lories Ltd.

another Thomas (probably a cousin of the senior Thomas of Usk) with the financial assistance of Davies and Edwards. A newspaper quarrel ensued in 1763 in the Bristol Journal and the Gloucester Journal.

Journal. When Pontypool really accepted the challenge of the Midlands it started on the path of high quality lacquer and exceptionally fine paintings. By 1780 Pontypool lacquer had reached its zenith. The trays of that period, whether they be the oval-shaped ones, approximately 22 inches by 17, with a simple gallery at a slight angle, or the oblong-shaped ones of about 26 inches by 18, with a perforated gallery set at right angles or at a very slight angle, exhibit the finest workmanship in the laying of this fine lacquer. The lacquer has a wonderful transparency and depth, and its surface has a delicate smoothness equal to that of the finest enamels. This lacquer shows to the best effect when superimposed by floral designs, with the reddish-brown patches of tortoiseshell helping to enhance this impression of depth.

It was at this stage that Benjamin Barker, the father of the celebrated Thomas Barker, of Bath, came to Pontypool. He arrived here about 1759, and married Ann Jones, but where the



Fig. IV. Gilt on black ground, c. 1740

Stormont pattern on crimson lacquer

Maroon lacquer

PONTYPOOL JAPAN WARE

marriage was solemnised still awaits discovery in spite of years of diligent search. When he and all his family left for Bath in 1782, young Thomas was then 15 years of age, and his brother Benjamin only seven. We may safely conclude that young Thomas Barker must have joined his father in painting on Pontypool japan. In an Indenture of Apprenticeship, Ben Barker of Trevethin in the Co. of Monmouth signs on Wm. Davis in May, 1773, the deposit being £30 and the duration 3 years from date. Judging from the amount of deposit, Ben Barker must have been held in high marriage was solemnised still awaits Judging from the amount of deposit, Ben Barker must have been held in high esteem. He died at Bristol, 12th June, 1793. The most popular gilt decoration of this stage is the overlapping oak-leaf, found more especially on smaller trays and candlesticks. Barker's style can be studied in the figures in colours on the coffee urn illustrated in the Cardiff Catalogue, comparing with it an oil painting in the same museum, signed by Thomas Barker, with the title of "Storm."

Soon after the departure of the Barkers



Fig. V. Oak leaves in gilt

Decorated with floral design in gilt and pale colours

Painting of bird and frame in colour with gilt lining

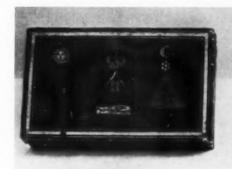


Fig. VI. Box with design of Masonic emblems, in gilt and colours, c. 1770



Cheroot box, 1790–1800, colours on black ground surround in tortoiseshell design



Cheroot box, c. 1827, in colours, typical Usk japan-ware



came William Pemberton, locally known as Ned. He came first to Usk, where at the age of 26 he married Jane Reece at the Usk age of 26 he married Jane Reece at the Usk Parish Church, both being described as of this parish of Usk. The marriage was solemnised July 4th, 1787. Later he moved to Pontypool, where his three sons, Richard, Thos. Charles, and Wm. Dobson, of different ages, were baptised at the same time. Before ages, were baptised at the same time. Before 1795 he had left Pontypool for Birmingham where he died July, 1810. There is a good deal of mystery as to the part he played in the Pontypool japan industry. Quite a number of trays within the last twenty years have been attributed to William Pemberton—some of them with lacquered paintings in colours, others with ordinary oil colours. During the last 50 years of historical accounts, Pemberton has climbed up the following scale: Tin-plate worker, iron-worker, a mechanic, a skilled has climbed up the following scale: I in-plate worker, iron-worker, a mechanic, a skilled worker, a decorator, the best decorator in the Midlands, and has finally reached the distinction of being "an artist who painted decorative trays in the style of Morland and Wheatley." There is plenty of documentary

Fig. VII. TRAY, a product of the declining and final period of production

evidence of William Pemberton, the tin-plate worker. For the Were there artist Pemberton further research must be made. two William Pembertons?

The taggers were used to form smaller articles, such as snuffboxes, cheroot boxes, tea caddies and coasters.

The National Library of Wales, Aberystwyth, has two manu-

scripts which give us first-hand information about the japan manufactories. The first describes a visit to Pontypool in 1801, of an unidentified London traveller calling himself "Mr. M."
"We entered one of the manufactories of the Japan ware that bears the name of Pontipool but it did not answer our expectation.

The first coating of japan is put on the Tin or Copper Vessel which is then placed in an oven and at a fixed period taken out and polished the ornaments are neatly drawn with a hair pencil and a particular size which when a little dried is covered with leaf Silver it is then again varnished, which changes the Silver into Gold, for they use not Gold leaf in any of their works the process is very simple but tedious and we did not consider our-selves compensated for our Journey."

His criticism of Pontypool gilding is interesting when compared with his account two months later of the gilding at the Salopian china manufactory at Coalport.

china manufactory at Coalport.

The second account comes from Miss Cuyler, who visited the Usk factory in 1807—the older factory in New Market Street.

"In an upper room is a large apartment of japanned Articles from the handsomest Trays and Tea Urns to common candlesticks and Nut crackers. . . Any person wishing for a particular pattern, to have his Arms emblazoned, or a View of his house or grounds, painted and japanned upon a tray or other article, upon sending a drawing may have it executed to his wishes. Old worn-out things are also re-japanned and made as good as Old worn-out things are also re-japanned and made as good as

It was at this period that we have such a galaxy of coloured paintings from Pontypool and Usk factories—hunt scenes, scenes from plays and operas, reproduction of the works of Wheatley, Morland, Copley and Bigg, historical subjects, floral paintings and pictures of birds, especially the peacock.

The painters were Wm. Davis, Billy Allgood, his daughter

Mary, John Hughes (a descendant of the Allgoods), Morgan Davies, and also Hannah Walker and her sister from Stafford (very likely from the Potteries).

John Hughes (1785-1851) was apprenticed to Billy Allgood and was employed by his uncle, Thomas Hughes, the Usk proprietor to whom the factory of Allgood & Co. passed in 1791. The same John Hughes frequently came to Pontypool to help the "Widow" Allgood after the death of her husband in 1810. So for this period it is pointless to argue whether a certain piece is Pontypool or Usk. Both factories used the same crimson lacquer and the same Stormont pattern. The chocolate brown lacquer which appeared towards the end of this period was more favoured

One of the finest trays of this excellent period is shown in Fig. III. It is a reproduction in brilliant colours of a painting after, if not by, William Redmore Bigg. The tray and the painting are in first-class condition, and as perfect and fresh to-day

ing are in instr-class condition, and as perfect and resh to-day as they were when japanned 150 years ago.

Fig. IV shows two coffee pots and a teapot arranged in chronological order. The first belongs to the period of gilt decoration, c. 1740. The second is a fine example of re-lacquering mentioned by Miss Cuyler, the Stormont pattern having been superimposed on an article of a previous period. The third is interesting in that it has a hinge marked Wm. King Patent, which was registered in 1750. This coffee pot is of the type sold by was registered in 1799. This coffee pot is of the type sold by John Pyrke, the Usk japanner, at his London shop from 1800

In Fig. V are illustrated three candlesticks, the first with the oak-leaf decoration of 1780, the second a chamber candlestick of 1800, and the third the type used by officers in the Indian Army as advertised in the East India Register from 1811 to 1833 by Stalker & Welch, Leadenhall Str., and others. Wolverhampton

The three boxes illustrated in Fig. VI consist of a japanned box lacquered in the 1770-80 period with Masonic emblems, the second a cheroot box of the best lacquer period, and the third,

another cheroot box of Usk japan, circa 1827. All are in colours. The third and final stages of Pontypool and Usk japan were quite different from one another. In Pontypool the trade ended calamitously with stampery-made trays with inferior paintings by unskilled and untrained artists, which have brought undeserved unskilled and untrained artists, which have brought undeserved discredit on Pontypool japan ware. In Usk it faded away slowly but all the way with artistry. The hunting-scene tray (Fig. VII) is a product of this last period. It is one of the poor relations of the kind illustrated in Fig. III. It is of the homely type of local interest, very likely made to order for the local squire. Morgan Davies, who, at the age of 30, was described by Archdeacon Coxe as "an ingenious young man," was still painting on trays till 1837, the year of his death. Samuel Lucas produced lovely copper-coloured bouquets on trays and caddies. produced lovely copper-coloured bouquets on trays and caddies, of which the National Museum of Wales has some fine examples. Very little japanning was done in Usk after 1854. Evan Jones, the last owner, lived till 1860. Edward Stockham, the last decorator, who finally resorted to transfers and small coloured prints pasted on, with his own fine line decorations drawn around them, lived till 1865; and John Stockham, the last to attend to the ovens, till 1866.

COVER PLATE

THE coloured reproduction on the cover illustrates one of a series of twenty typical Chinese XVIIIth century hand-painted wallpapers; they are eleven feet high and four feet . It is a characteristic Chinese "landscape" design and appropriate background for any type of furnishing in parallel

Another typical subject for these sets of Chinese wallpapers depicts the customs and occupations of the people. The separate strips, when joined together, present a complete design; but each panel can be framed separately and still be a self-contained decoration.

The set is very similar to one at Temple Newsam which was hung in the State Apartments in 1806, by commission of George IV who, when Prince Regent, had rooms at the Brighton Pavilion made into a Chinese gallery decorated with pagodas, dragons, and lanterns, to show off a present of Chinese paper. As originally installed, the Temple Newsam paper is said to have contained fewer birds and other objects than is now the case. The author of the amended version is supposed to have been Queen Victoria, who, whilst on a visit to Temple Newsam, suggested that the decoration would be improved by some further The added birds and flowers

suggested that the decoration would be improved by some further detail. The added birds and flowers . . . may easily be detected, as they have been superimposed on the original paper."

(A History of English Wallpaper, 1509-1914. B. T. Batsford Ltd.) Evidently the practice of cutting out and adding bits of spare fragments was quite usual with Oriental wallpapers. Lady Mary Coke wrote in her diary in 1772: "I called on the Duchess of Norfolk, who I found sorting butterflies cut out of Indian paper for a room she is going to furnish."

During the XVIIth century, Chinese wallpapers began to find their way to England. The merchants and brokers of the City of London appear to have found them very profitable merchandise. An advertisement from The London Gazette of August 21st, 1693, states: "At the Warehouse for New-Fashioned Hangings, at the sign of the White House and Black Boy in Newgate Street are made and sold strong Paper-Hangings with fine India-Figures, in pieces about 12 yards long, and half Ell Broad, at threepence and twopence-half-penny and twopence per yard; also Fine Screens and fine figures for sash windows. And those that will buy to sell again, may have good Encouragement. Divers other things are there to be had. And the above said Paper-Hangings also sold at the Ship near the May Pole in the Strand." in the Strand."

The stimulus given to artistic taste by contact with the treasures The stimulus given to artistic taste by contact with the treasures of the Far East played a considerable part in introducing wall-paper into general use. The subject of wallpaper became one of the topics referred to by some of the famous diarists and letter-writers of the period. Horace Walpole, the poet Gray, Mrs. Delany, Mrs. Montague, and Mrs. Powys all give us vivid impressions of the importance that wallpapers assumed in the domestic amenities of the time. The age was trying to "find" itself artistically. Englishmen had never been so conscious of their place in the world since the spacious days of Elizabeth. Foreotten were the humiliations brought on their country in the gotten were the humiliations brought on their country in the councils of Europe by the Stuarts; forgotten were the long years of peace during which Robert Walpole withstood all kinds of (Continued on page 128)

THE BULWER TEAPOTS

BY OLIVER WARNER

HOULD anyone think that six hundred teapots make an overwhelming assembly of one particular kind of object, however pleasant its associations, let him make the journey to Norwich Castle, where the Bulwer Collection is so well displayed. This, one may feel, is how it should be done; careful grouping; un-crowded shelves; above all, no distractions. Here, within manageable compass, is the visible history of one of the

more engaging national habits, and the harvest of some thirty years' affectionate acquisition on the part of the late Colonel Edward Bulwer,

and his wife.

Every important English ware is represented. There is salt-glaze (c. 1720-1760) of which No. 622 (Fig. I) is a particularly attractive example; pottery; lustre-ware; basalt; and, of course, a wealth of the more aristocratic porcelain. The collection is especially rich in Whieldon, Leeds, Lowestoft, Bristol, Plymouth, and the products of the Salopian kilns. Chelsea, Bow, Derby and Worcester are represented by interesting pieces, and although there are some curiosities, including, for instance, a teapot in the shape of a tree-trunk from the hand of Ralph Wood, and one in Nailsea glass, as a whole it is a representative gathering, typical of

the myriad receptacles from which our ancestors poured Tea-and other infusions; for it would be as

Dr. Johnson's favoured beverage became popular, as to suppose that there was no smoking in this country before Raleigh introduced tobacco. Evidence is all inclined the other way. Vervain, for instance, a decoction from verbena, remains a pleasant drink.

The well-constituted teapot must have handle, lid and spout; and it soon becomes apparent that there are but two basic shapes which give perennial satisfaction.



Fig. I. SALT GLAZE, decorated in green

One, the earlier, is spherical. This, at a later stage, often develops into that excellent barrel-pattern of which rash to think that there was nothing of its kind before No. 238 (Fig. II), a Caughley design, is typical. The

other is generally catalogued as "boat-shaped." It is a form which became debased in the middle and later XIXth century, but has sound origins. No. 702, from Pinxton (Fig. III), is a fair example, though its decoration lacks originality.

The salt-glaze and other early teapots such as Whieldon (1740-1756) were small and usually round, but variety was soon attempted. Some of the first efforts at originality were made at cost to convenience. The most diverting are, perhaps, the square examples, contrived in the form of Georgian houses which, one may suspect, were always more prized in the cabinet than on the table. The shape has persisted, but none of the earlier potters seems to have persevered with the built-in handle, a recent fashion.

Attempts were made at various times to forestall the breakage problem. As early as 1710 or thereabouts, a Nottingham maker contrived a teapot with a silver-clasped handle, linked by means



Fig. II. CAUGHLEY. Barrel-shaped teapot and tray

of a chain which ran through the lid to a silver-tipped spout. Wedgwood played with the same plan, but, although it offers a practical solution of a common difficulty, it is at the cost of unity of medium and design. Moreover, the silver itself needs to be cleaned, with attendant risk to the ware.

Among the many examples, while those in salt-glaze have the merit of simplicity, and are often decorated with nice judgment, there are comparatively few which commend themselves as being of perfect shape, possessing that blend of beauty and utility which the craftsman seeks.



Fig. III. PINXTON, boat-shaped body

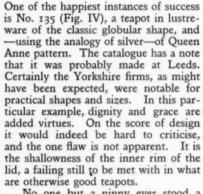


Fig. IV. LUSTRE, globular shape, probably made at Leeds

integral part of the article itself, almost as much so as the lid (cf. Fig. II). Various attempts at stands may be seen at all stages of development, including legs and flanges, one in agate-ware.

Wedgwood, needless to say, soon found a satisfactory design, No. 391 (Fig. V)—one, moreover, which held a good quantity of tea. This pot is not only pleasing in itself, but it is difficult to see how, within its particular convention, it could be bettered. It is cream-ware, globular shape, with leaf-moulded

Fig. V. WEDGWOOD, cream-ware, globular, with leaf-moulded spout and handle, decorated with black transfer



No one but a ninny ever stood a full teapot on a polished table. They are made for trays, which were often an



spout and handle, decorated with a black transfer pattern of shooting scenes.

Among the curiosities, the basalt ranks high. There are good examples by, for instance, Enoch Wood, Barker of Mexborough, and Mayer of Hanley. It is sombre stuff, to be sure, but one example, No. 641 (Fig. VI), which is decorated with a representation of Nelson's tomb, is also noteworthy for its neat solution of the shallow lid difficulty. The cover is made to slide What sort of tea it made is another matter. It is interesting to observe how early it was realised that the spout is

on the whole better placed fairly high. From most of the examples, the fastidious would enjoy their tea, though they would scarcely be prepared, as were some at least of our forbears, to remove the leaves from their little pots, and spread them delicately on their bread and butter, adding sugar. Sugar, incidentally, is not really the crime it seems to have become to the purist.

The Chinese and Japanese sometimes took it with their tea in the XVIIth century, while the earliest work on the subject, dating from the VIIIth century, by one Lu Yu, records that the pot was filled with cold water, and leaves added. The vessel was then placed on the fire and brought to the boil. Few of the Bulwer teapots could stand that trial, and it may be that we have learned to make better tea than Lu Yu. But to him belongs the honour of the pioneer, while to his race we owe not only the finest leaf but the most gracious vehicles in which to purvey it. True as this is, we have long made the teapot our own, and at Norwich it may be the subject of rewarding study.



ANSWER TO CORRESPONDENT

X.Y.Z. (Bristol). Your service was not made at New Hall, for the design lacks the simplicity of the work of this factory and the range of colours employed is different. Indeed, the New Hall patterns have a baldness very striking in comparison with that of your teaset and with those of contemporary works, with that of your teaset and with those of contemporary works, and, further, the early New Hall is seldom marked unless the letter "N" or "No." precedes the pattern number. The mauve "240" on your set was painted by the artist who finished the design and represents not a factory mark but a number for reference when reordering or replacement was necessary. "240" in the Old Derby pattern-book was the number employed by the famous artist Pegg and occurs on plates with five compartments in the border which contains flowers painted by him, so Old Derby as the source of your china is ruled out.

From your short written description, it seems likely that your teaset is patterned with the derivative of a "Derby Japan" character, and without sketches or photographs, or, better still, a piece of the ware itself, it is impossible to decide from which

It was Michael Kean, partner of the second William Duesbury, who introduced "Japan" patterns at Derby, and the early work done both sides of 1800 shows a supple and joyous adaptation of rich old Imari designs often more charming than the original. Bloor's Derby turned out "Exeter," "Grecian," "Old," "Rock," "Rose" and "Witches" Japans, and the ware won such popularity that other factories followed with "Finger and Thumb," "Fan," "Tree," "Tea Leaf," "Wellington," and many other forms of "Lorer" during the cally VIVE. "Japan" during the early XIXth century, a profusion, and often



Fig. VI. BASALT. Octagonal lozenge-shaped. Decoration includes Nelson's tomb

incomprehensible medley, of blue, red, green and gilt ware

resulting.
Chelsea-Derby, Chamberlain (Worcester), Davenport, Minton, Rockingham, Spode, and several Staffordshire factories of lesser fame finished their ware with devolutionary Oriental devices, some of it being tasteful, neat, and clean-looking, some of it coarse, loud, flashy and crowded, but most of it, in the mass especially, cheerful, bright, and spirited.

especially, cheerful, bright, and spirited.

There are many points on which we should require information before we can indicate, on a written description only, either the source or the date of your service. For instance:—The Paste: Is it true porcelain or artificial, or is it pottery? What is its colour when you look at a light through it? The Glaze: Is it hard, or is it easily scratched? Has it allowed any coloured liquid to stain the body of the ware? Is it evenly spread? Where are the unglazed patches? Or does the glaze gather in pools in the hollows, and if so, what is its exact colour? Is it crackled? The Decoration: Is it under, or over, the glaze? Printed, painted (or both), moulded, incised, impressed, or applied? And what are the colours used? The Shapes: Do they resemble period silver? Are the handles (if any) plain, moulded, grooved, or reeded, and what are their terminals? Is moulded, grooved, or reeded, and what are their terminals? Is the footrim square, rounded, or triangular in section? Has it been ground?

CURRENT SHOWS AND COMMENTS

-continued from page 104

He remains a fine draughtsman who can draw self-conscious. a figure, an apple, a carthorse, or a blossom excellently. His flower-studies, especially the "Sunflowers" and the "Mixed Flowers," are altogether satisfying and beautiful. So were some of Nadia Benois' strong flower-studies at Tooth's, for this artist also builds on the past instead of running off and hiding in the nursery. Wolmark's landscapes are not so successful, and I imagine that nature out of doors may not be really sympathetic to him. But in almost every other genre in this work culled from nearly fifty years of practice he shows himself a master in his own way.

Perhaps now that the National Gallery has freed the painters of the past from at least one misconception of their methods our contemporaries may begin to feel again that draughtsmanship, fine colour and all the qualities of craftsmanship are their business, and, as moderns like Wolmark and Nadia Benois do, that nature still offers subjects worthy of their consideration.

¹ Addison

SALE ROOM PRICES

JULY 31. Pictures and Drawings, Christie's: Portrait of a Doge of Venice, Tintoretto, £84; Portrait of the Misses Mary, Charlotte, Caroline and Eliza Gullett, John Opie, £147; Portrait of Lord Camden, Sir J. Reynolds, P.R.A., £294; Fruit and Flowers on a Table, De Heem, £84; James, son of the 4th Viscount Strathallan, Allan Ramsay, £483; and portrait of William, another son, by the same, £105; The Farm Wagon, Gainsborough, £189; Woody Landscapes, a pair, by Jan Brueghel, £210; Portrait of a Woman said to be Mrs. Hogarth, by Hogarth, £105; Town on a River, F. de Momper, £105; A River Scene, J. van Goyen, £294; Men of War and Small Craft in a Breeze, drawing by W. van de Velde, £105; Cumulus Clouds, Constable, £336; River Scene, with two children, Devis, £525.

September 5, 19 and October 3. Puttick & Simpson: At Puttick & Simpson's postage stamp sale on September 5th a collection of British Colonials in two volumes made £190. A 1918 Red Cross set of Belgium sold for £16. A used copy of Great

collection of British Colonials in two volumes made £190. A 1918 Red Cross set of Belgium sold for £16. A used copy of Great Britain £1 Postal Congress for £5 and a New South Wales 1856 1d. orange-vermilion with error of watermark "2" instead of "1," an unlisted variety, was knocked down for £86.

On September 19, a collection in two loose-leaf albums sold for £44. A mint Canada Jubilee set of 1887 for £42; Nigeria 1935 mint set for £6.

On October 3, Northern Rhodesia 1925 mint set, £10 10s.; Rhodesia 1910 £1 a mint pair, £10; and a box of modern Colonials, all used, on pieces, £28.

all used, on pieces, £28.

September 11, 12, 19, 25 and 26. Furniture, Porcelain and Silver: KNIGHT, FRANK & RUTLEY: Carved oak court cupboard, £40; mahogany bedroom suite, five pieces, including bedstead, £320; three-piece carved lounge suite in walnut, £270; William and Mary display cabinet, in walnut, 2 ft. 4 ins., £110; William and Mary walnut bureau, with fall flap, enclosing a cupboard, a ft. 3 ins., £40; Dutch marquetry bureau, £35; Dutch marquetry games table, £25; Louis Phillipe Sèvres cabinet painted with panels,

a ft. 3 ins., £40; Dutch marquetry bureau, £35; Dutch marquetry games table, £25; Louis Phillipe Sèvres cabinet painted with panels, including eight pieces, £27; Empire Sèvres bleu du Roi and other pieces of china, including pieces marked Flight, Barr and Barr, £18; pair bulbous Dresden vases, £26; old Derby dinner service, 164 pieces, £155; Dresden dessert service, 18 pieces, £54; Derby tea service, 42 pieces, £38; pair antique Italian inlaid rosewood and tulipwood commodes, D-shaped, having centre door, £180; pair Louis XVII kingwood and banded display cabinets, £90; salon writing table, £195; Georgian wall mirror, £22; George III helmet-shaped cream jug, 1790, £5; teapot and sugar basin, George III, Newcastle, the teapot, £45; pair Georgian fruit spoons, 1792, £3; XVIIIth century mahogany bookcase, simple design, £55; Georgian olivewood bureau, £50; Dutch oak table, three drawers, £17; Louis XV tulip and kingwood commode, £110.

September 18, 23 and 30. Silver, Porcelain and Violins, PUTICK & SIMPSON: Fluted tea service, Edinburgh, 1837, £54; George III plain shaped coffee pot, 1764, £39; George II cylindrical coffee pot, 1749, £56; George IV tea and coffee service, £95; George III soup plates, John Hamilton, Dublin, 1717, £35; twelve George III soup plates, John Wakelin and William Taylor, 1783, £110; four George III candlesticks, £60; George III tea service, Emes and Barnard, £62; George III tea tray, £108; Greek red figure, 400 B.C., from Lord St. Audries' collection, £20; early Siamese figure of Buddha, £50; pair Dresden-shaped vases and covers, £42; sand one of Count Bruhrs, tailor and goat, £34; Derby vase and cover, £29; six Queen Anne walnut chairs with shaped seats, £240; small Sheraton sideboard, £60; Chippendale coffee table, £35; French baccarat table service, £75; Italian table service, and cover, £20; six Queen Anne walnut chairs with shaped seats, £30; set twelve famille-rose plates, Ch'ien Lung, £22; Sheraton small chest of drawers, £44.

of drawers, £44.
October 2. Porcelain and Furniture, CHRISTIE's: Chamberlain
Darby descert service, £241; Worcester dessert service, £58; Crown Derby dessert service, £241; Rockingham dessert service, £200; Vienna dessert service, £36; collection forty-nine Bristol, Nailsea and English walking sticks and four blue glass swords, £50; Japanese figure of Shou Lao, £27; four pictures on glass, hunting, etc., after Seymour by T. Burford, £63; English bracket clock by George Lindsay, London, £36; William and Mary marquetry grandfather clock, the dial signed Joseph Knibb, London, with silvered metal and chased ormolution and the second in dial, enclosed in an oyster walnut case inset with shaped panels of birds and flowers in various woods and stained ivory, 66 inches high, £1,417; Dutch walnut long cased clock, the movement by Johannes Van Wyck, Amsterdam, with silvered metal and chased

ormolu dial showing the days of the month and phases of the moon, enclosed in a case inlaid with checker pattern borders with turned columns to the moulded arched hood, surmounted by giltwood figures, 8 ft. 3 ins., £126; and fourteen wonderful bracket clocks as follows: English, the striking movement by C. Dunlop, London, with silver metal and chased ormolu dial, enclosed in mahogany with silver metal and chased ormolu dial, enclosed in mahogany pedestal-shaped case, with domed hood surmounted by cone finials on bracket feet, 19½ ins., XVIIIth century, £48; English chiming clock, the movement by J. Upjohn & Co., London, with silver metal and chased ormolu dial showing calendar and painted with a group of musicians above, in mahogany case with ormolu vase-shaped finials and bracket feet, 19 ins., £65; English, the movement by Thos. Smith, Norwich, enclosed in case with domed hood and bracket feet, 19 ins., £65; English, the movement of the process of the control of the process of 19 ins., £47; English chiming, movement Blanchard, London, on bracket feet, 19 ins., £57; English, the striking movement by Gulielmus Clements, London, enclosed in an ebonised pedestal-shaped case, inset and mounted with pierced ormolu plaques, 12½ ins., £210; English, with striking movement by Joseph Knibb, London, the back plate engraved with flowering stems, enclosed in walnut case with domed hood, 12 ins., late XVIIth century, £924; English with chiming movement, Daniel Quare, London, enclosed in rosewood case with pierced ormolu plaques on the sides, surmounted with basket pattern hood on claw and ball feet, 15½ ins., late XVIIth century, £283; English, movement William Martin, Bristol, walnut and yew wood case, with vase-shaped finials, 16 ins., late XVIIth century, £55; English, with chiming movement by Chas. Gretton, London, showing phases of the moon and calendar basket pattern hood, 161 ins., late XVIIth century, £131.

COVER PLATE

—continued from page 124
pressure to join in the continental struggles. Walpole had been followed after a short interval by "the Great Commoner," the elder Pitt, who, with passionate eloquence, had awakened the nation to play a world-rôle beyond anything she had ever yet conceived. It was an age that saw Clive lay the foundations of the Indian Empire on the Plain of Plassey; and, in the other terminates Wolfs and the fitter of Neath Arcatics extends beingthe the indian Empire on the Plain of Plassey; and, in the other hemisphere, Wolfe seal the fate of North America on the heights of Abraham. "One is forced to ask every morning what victory there is for fear of missing one," wrote Horace Walpole to Horace Mann, with a characteristically whimsical touch of exaggeration; while with the same gusto he exclaimed in a letter to George while with the same gusto he exclaimed in a letter to George Montague: "Our bells are worn threadbare with ringing for victories." Such was the mood of elation and self-confidence of the entire nation. The famous architect, Sir William Chambers, one of the first to study Chinese art and life on the spot, refers in his Designs of Chinese Buildings (1751) to the native practice of hanging a large sheet of thick paper in the middle of a wall over a table containing several small ornaments, the paper being covered with "antique Chinese paintings in pannels of different figures." Elsewhere, in the same work, Chambers reports: "The walls [of the large room] are matted about three or four feet upward from the pavement; the rest being neatly covered with white, crimson, and gilt papers; and instead of pictures with white, crimson, and gilt papers; and instead of pictures they hang on them long pieces of satin or paper, stretched on frames and painted in imitation of marble or Cambon on which is written in azure characters moral quotations and proverbs extracted from the works of their philosophers."

The Wallpapers are in the possession of Harold Hill & Son, Ltd., of Newcastle-upon-Tyne.

LIBERTY'S

Liberty's recently-issued handsome brochure with its nine colour plates well illustrates the aim of the originator of the firm "to introduce beauty into commerce," a conception of Sir Arthur Liberty encouraged by famous artists seventy years ago. There need be now no more speculation as to whether or no the unusual name of Liberty is that of an individual. The derivation is striking name of Liberty is that of an individual. In e derivation is striking and the name has a beginning with Pierre Baglioni of Calvi, who earned the name of Libertà in 1400 for preserving liberty in Corsica and is the first recorded member of the family. Another, Pierre de Libertat, continued the martial traditions with Henry of Navarre in 1596, and members continued in the French Kings' service until England became the home of the family in 1789. The present in 1990, and members continued in the French Kings service until England became the home of the family in 1789. The present administrator of the famous business in Regent Street, Major Arthur Stewart Liberty, was awarded the M.C. for services in Burma. Manifestly a family venturesome in peace and war. Ad utrumque paratus.

CURRENT SHOWS AND COMMENTS BY PERSPEX

WHOM THE DAEMON DRIVES

THE difficulty of writing in these columns about current shows is that currents flow or run, and by the time these comments appear the current has so often borne the show around the corner of time. May we anticipate on this occasion by comment upon the great Van Gogh Exhibition which is to open at the Tate Gallery on December 10th? In the spirit of prophecy I venture to predict that this exhibition of a hundred of Van Gogh's paintings and eighty of the drawings and water-colours will create a sensation as great as that of the recent Van Gogh show in Paris, or that splendid one which thrilled us at the Galerie d'Art Moderne

there in 1937—the most imaginatively displayed exhibition of an artist's work I have ever seen. On that occasion the actual pictures and accompanying drawings were balanced by apposite quotations from the revealing letters to his brother Theo set on the walls in blocks of solid black lettering. The result was a living synthesis. Van Gogh's prose in those letters is a vital thing—as immediate and nervously alive as the line of the drawings, as vivid as the painting of his pictures.

"The figure of a labourer — some furrows in a ploughed field— a bit of sand, sea and sky—are serious subjects, so difficult but at the same time so beautiful, that it is indeed worthwhile to devote one's life to the task of expressing the poetry hidden in them."

sing the pocuthem."
"To get up heat enough to melt that gold, those flower tones, it isn't the first comer who can do it. It needs the force and concentration of an individual whole and entire."

"The row of bushes in the background are all oleanders, raving mad. They are loaded with fresh flowers and heaps of faded flowers as well, and their green is continually renewing itself in fresh strong jets, apparantly incharged."

fresh strong jets, apparently inexhaustibly."

"We are still far from the time when people will understand the curious relations which exist between one fragment of nature and another, which all the same explain each other and set each other off."

This surely is literature, rich alike in content and expression. No artist, not even Leonardo in the Notebooks, has taken us nearer the wellsprings of his inspiration.

The secret of Vincent van Gogh is that despite his tortured life and tragic, self-inflicted death, his was an integrated personality. The sublime secret of his art is that it expresses that integrity. He had from the beginning to put himself into some all-absorbing relationship with the world about him, with men and women, with nature, with God. He tried to achieve his end through religion as his father the simple pastor had done, only to find that the Pharisees were still in the high places, and a clean collar more important than a cleansed spirit.

"Christ alone among philosophers," he wrote, "affirmed as a main certainty the eternal life, the infinity of time, the nothingness of death, the necessity and reasonableness of serenity and devotion. He lived serenely, an artist greater than all artists, disdaining marble and clay and colour, working in living flesh."

Van Gogh tried sexual love, and learned only its bitterness.

Van Gogh tried sexual love, and learned only its bitterness. He tried art, and found, as Goethe consciously and many another subconsciously have found, the most satisfying of all approaches to unity with all things.

'Do not fear for me now. It is such a good thing when a

man has found his work. Van Gogh's art autobiography in line and paint. This was no art for art's sake; no technique for means and technique as end in itself, as so much modern art is. It was the expression of the soul of a mystic who could see the élan vital, the life force which shaped a cypress tree like a cypress tree and a bedroom chair like a chair. It was that inner shaping spirit which Van Gogh succeeded so marvellously in revealing. It was not that he used his forms and colours to eliminate inessentials Gauguin did, but that he invested every subject with the basic essentials of its Being so that one somehow realises why the thing is that shape and colour and not some other. There is more than the visual in his pictures, not less; the visual is ampli-fied, not simplified.

When it came to putting this down in terms of line and colour his lifelong contacts with art and artists through the family business gave him knowledge and prowess, and his independence of spirit, his indifference to material comfort and reward, his inner integrity, saved him from being merely an artist working along old lines. He knew what the Impressionists were doing and how they did it, but he did not wish to be just another Impressionists.

another Impressionist. The humanity in Millet attracted him in his humility, and the colour in Delacroix and the pioneer spirits of his own day suited his passion. His personal need to express the life force in things caused him to turn the Impressionist formula of Pointillism into a linear Divisionalism—short lines of pure colour placed in juxtaposition so that the colour itself was kept at its most vivid and so that the growth-line of the form was conveyed. The urge in Van Gogh's soul gave him the method of his art. The drawings which promise to be so important an aspect of this exhibition are equally governed by this inner necessity. Often they were integral parts of those letters he wrote to Theo, and they contain the germinating vitality of the paintings which often grew from them.

This sense of urgency—a thing to be felt rather than defined—is an essential of great art. It has its roots in the spirit rather than in matter. It creates a technique, and is not created by a



"THE MAUVE DRESS." By ETHEL WALKER, A.R.A.
From the Exhibition of Dame Ethel Walker's work at Agnew's
PERSPEX'S choice for the Picture of the Month

technique however dexterous. Even if it fails to create entirely satisfying technique (as happened with so much of Blake's work "though I love the man this side idolatry") there may be a sense of frustration, but there is nevertheless one of greatness. If it is absent, we find ourselves in those doldrums where no wind of genuine inspiration fills the sails. There may be brilliant academic prowess, as with Sir Alfred Munnings, who has an important exhibition at the Leicester Galleries; or with many of the Scottish artists who are showing at the R. B. S. Galleries; with the Marine Artists at the Guildhall or the Water-Colour Society showing at their Gallery in Conduit Street, and displaying that wonderful (and essentially English) power over their difficult medium.

But urgency; the divine inflatus?

That is the quality which stands between goodness and greatness. For my own part I hold that the initial technical power is an essential foundation, and decry the contemporary tendency to depend entirely upon inspiration. Too many painters to-day are praised out of all measure, their shortcomings accepted almost as the indication of their genius. Let us not err there. Power over the medium should be the sine qua non; after that we turn to this ultimate dynamic.

"I want to paint men and women with that something of the eternal which a halo used to symbolise and which we seek to give

by the actual radiance and vibration of our colourings."

One quotes Van Gogh again: the dynamic "I want." I want."
which Blake made the title of one tiny woodcut and the meaning of all his work, and without which art has so little meaning.

One event of the past month which bears on this matter was party given by Lyons to launch their excellent scheme for putting lithographs by contemporary artists in their teashops. The occasion was delightful and memorable in these days of austerity; the original paintings and consequent lithographs were set under a blaze of fluorescent light for the inspection of the hundreds of guests whose high thinking for this particular evening had no harsh corollary of simple living. It was, moreover, a splendid example in art patronage of the right sort, lavish patronage which planned to bring the best contemporary work to a very wide public. There was something symbolic in this attempt to present fine art with Everyman's cup of tea. It was up to the artists to

make the best of such an opportunity.

I would confess that I do not feel that they rose to that opportunity. On their well-lighted screens amid the crowded gatery of the Trocadero, with attention focussed on them and an art-On their well-lighted screens amid the crowded gaiety conscious public specially invited to look at them, these lithographs were conspicuous enough. But what about them in their destined position on the hygienic but rather chilling vast wall spaces of the teashops endeavouring to speak to an indifferent public? doubted whether most of them were human enough, compelling enough. Ruskin Spear's "Billiards Saloon" would get attention. Barnett Freedman's "People" was on the right scale (but why Barnett Freedman's "People" was on the right scale (but why need the girls look as if they were at a funeral in borrowed clothes which did not fit? The young lady typists who patronise Lyons teashops will have things to say about that). Ardizzone's "Railway Station" was appealing if too deliberately slight; and William "arty" in the modern manner. Ruskin Spear's picture alone seemed to have red blood in its veins. The rest were polite enough, but I doubt whether they will make themselves heard above the chatter of the tea-tables. One wonders whether the artists when they accepted the generous commission spent an hour or so in a busy Lyons studying their audience, for this was one of the instances where there was an element of art propaganda as well as the purely aesthetic question of self-expression. Urgency—the daemon which possesses a Van Gogh—can depend upon being heard in any circumstances, but it was precisely this feeling of dynamic insistence which I missed in these pictures.

It does not necessarily result in something noisy like Matthew

Indeed, I thought I detected it in the work of Vera Cuningham at the Redfern, and was sure I did in the very different work of Dame Ethel Walker at Agnew's. It does not necessarily result either in something which one likes; for I personally dis-liked the spirit which is immanent in Vera Cuningham's terrifying pictures and loved that in the Ethel Walkers.

Ethel Walker's Exhibition establishes her firmly as one of the Ethel Walker's Exhibition establishes her firmly as one of the truly great Impressionist painters. Seeing an occasional work in some mixed exhibition gives little idea of her range and quality. Here at Agnew's, faced by sixty paintings and drawings, there can be no doubt. Maybe she is still at her best with those seascapes of light and air and reflected light from the foam; but the figure studies reveal that at need she can be monumental; and the

drawings and studies of the nude show that her work is based on extremely fine draughtsmanship. I would have chosen her luminous blue seascape "Summer Clouds" as my picture of the luminous blue seascape "Summer Clouds" as my picture of the month, but its very quality of beauty is that of indefiniteness as all objects merge in the solvent of the ambient light. Let "The Mauve Dress" stand, therefore, as tribute to her genius for exquisite harmony of colour and subtle rendering of colour

relationships.

If Ethel Walker's pictures are, at their best, pure poetry, evoked by her love of what Matthew Arnold would call "sweetness and light," the art of Alfred Munnings is, at its best, extremely good prose. Its business—the business of prose—is to put down the plain facts as directly as he can. His art thus becomes docu-mentary; and as his subject is one which few Englishmen can resist-horses-the documents are extremely popular and accept-It has proved interesting to have a one-man show of pictures at the Leicester Galleries, and reminds us that if Sir Alfred is President of the Royal Academy, and by that token an academic painter, he has nevertheless that kind of individuality which entitles him to respect in the strongholds of the rebels. The echo of Constable in the landscapes, the swift eye for form and movement, yield a quality of vision which occasionally pierces beyond the mere surfaces. In the last resort, however, it is for the painting of horses that we look to him. Especially in the

studies for the academic pictures is he interesting.

The three studies for "Newmarket Start" are exciting enough, though the whole picture (which was in the Royal Academy this year and is shown at the Leicester in a small photograph) was not a success as a work of art however skilful it was as journalism in paint. One is fatally reminded of the illustrated weeklies when this sort of work becomes realistic. The sketches at least keep that sense of urgency which we are postulating as an essential that sense of urgency which we are postulating as an essential for art; and the lovely forms of the horses, the light shimmering on the silk of the jockey's colours, give Sir Alfred opportunities which he is quick to take. Outside his particular subject, away from the racecourse and the paddock, I found him dull. Some studies of Exmoor sheep were woolly in the metaphorical and not in the actual sense of the term; and the landscapes would have attracted no notice in any mixed exhibition.

With the Munnings Exhibition at the Leicester was a delightful show of colour lithographs by Gavarni. If Gavarni stands nearer to our own Charles Keene than to Daumier, with whom his name is so often associated because of the chance of place, time and social intention, he is little the worse for that on this level of the ephemeral cartoon however far he falls short of Daumier the painter. Full of humanity and wit, these drawings are thrilling in their draughtsmanship. The economic and sensitive line does exactly what the artist requires in conveying the thing seen and the spirit in which Gavarni saw it.
Gavarni's life story is a fascinating one, a record of struggle,

poverty, prison, unhappy marriage, and exile, almost until the end of his career. But nothing could prevent his drawing; the types in prison were as much subjects for that satirical pencil and n as the Londoners whom he depicted during his period over here, or the intelligentsia of Parisian literary and art circles which he made his milieu. As with Van Gogh, whatever personal agony of spirit and squalor of circumstance encompassed the man, the artist lived in a world full of adventure and delight.

"There is no reason to lose one's serenity if one realises that one may have to live a poor life even though one has the qualities, the knowledge, the capacities that make other people rich. not indifferent to money, but I do not understand the wolves." That, too, was written by Van Gogh, but it might well have been said by Gavarni or by any of the artists for whom the urge of this

power to create was the one thing in their lives which mattered.

Back at the Tate Gallery there are two works among recent acquisitions which bear on our theme. One is by that strange genius, Richard Dadds, a "Flight into Egypt" painted—and finely painted—when the artist was already in an asylum as a patricide. The other is a delightful Pre-Raphaelite picture by Philip Hermogenes Calderon. One does not associate Calderon with the Pregenes Calderon. One does not associate Calderon with the Pre-Raphaelites; and, indeed, this is his one painting in that vein, exhibited in the R.A. in the 1850's which saw the triumph of the A story picture of real sentiment, it won Calderon his place in art, and incidentally won him his wife. Afterwards as A.R.A. and R.A. he painted those narrative pictures such as "Renunciation." We are fascinated by "Broken Vows," however, not as a "sport" of the artist, but as a piece of extremely able and lovely painting, and (considered alongside a delightful newly acquired Landseer) an interesting indication of the catholic policy of the Gallery.

SHAFTS FROM APOLLO'S BOW Make the Punishment fit the Crime

Y morning newspaper recently flared into excited head-lines—and even a photograph—concerning the trial for forgery at Amsterdam of Hans van Meegeeren who startled and considerably annoyed the art world about two years ago by admitting that he earned a comfortable livelihood by painting Vermeers and de Hoochs. 'Comfortable' is perhaps an understatement, for he is said to have sold six Vermeers and a couple of de Hoochs for £800,000, a single Vermeer for £135,000, and so on. One was sold to that prince of collectors, Hermann Goering; and, if I remember rightly, it was an investigation into this act of collaboration which brought forth the surprising defence that far from collaborating with this arch-enemy of his country he had "sold him a pup." Sensation in Court! And out of Court; for the victims (if victims' be the correct term) were many and various, extending from coal merchants to connoisseurs, critics and curators of National Museums.

To prove his innocence Mijnheer Meegeeren painted a fine

Vermeer under the astonished eyes of the Dutch police, and added the characteristic mellowness and crackle of the varnish to show that he could give his patrons the dirt as well as the distinction of their Old—but not so Old—Masters. Some kinds of innocence are infinitely worse than guilt. Parvenues and painters, critics and custodians, collectors and coalmen made common cause against this genius who until then had given them all exactly what they wanted. Now the buyers asked for their money back; but Mijnheer Meegeeren had, like Rembrandt, Rubens or Raphael, spent the lot. They are still asking; and the present trial in a court richly hung with his faked masterpieces is an attempt to recover £500,000 from the bankrupt artist who has only his genius for deceit wherewith to earn this trifling sum. A Gilbertian

situation, indeed.

For if this man paints you a genuine Vermeer With an ease that all can see,

Then what a meagre Meegeeren and mere Vermeer

The great Vermeer must be. That, anyway, is one way of looking at it.

The real crime he has committed is that one so marvellously understood by Ibsen: the destruction of our life illusions. That understood by Ibsen: the destruction of our life illusions. That is the crime we never forgive. The experts and pontiffs who direct National Museums and advise innocent coal merchants on art are given the unenviable choice between the Scylla of confessing themselves fools and the Charybdis of earning their livings as knavishly as any painter of new Old Masters. It is even worth remembering that the monster lying under Charybdis thrice daily swallowed the whole sea and vomitted it forth again; a recurring feat which might be accepted as symbolic in these circumstances, if for the wine-dark seas of Homer we read aesthetic opinions.

But these classical allusions are leading us astray. Gentlemen, consider your verdict. Shall we put this incarnation of several of the greatest Dutch masters into gaol and use his sensitive fingers to sew mailbags in a cell? Shall we make the punishment fit the crime and give him a life sentence to duplicate the whole of the treasures of the Rijks Museum, selling the duplicates to or through any pompous arbiter elegantiarum who doesn't know a genuine Vermeer when he sees one—as we all thought we did until Mijnheer Meegeeren destroyed our life illusion (vide supra)? Shall we set him up in a studio, and thus have a XXth century master who is such beyond all dispute, bidding him give the world his own masterpieces of painting that owe nothing to other men's subjects however much they owe to the methods he has discovered? Shall we make him the chief witness against his accusers, indicting them for taking private and public money (say £500,000) under false pretences of being able to judge genuine works of art from false? Shall we make him Curator of one of the great National Museums on the strength of his masterly knowledge of the processes of the Old Masters and understanding of their spirit? Shall we invite him to become an art critic less fallible than those he has deceived? Or shall we wisely forget all about it, and continue buying and selling and pontificating as though our life illusion were still intact and no Mijnheer van Meegeeren had ever introduced the serpent into

Postscript: The verdict, given since this was written, was e year's imprisonment. Gilbertian to the last, it was decreed one year's imprisonment. Gilbertian to the last, it was decreed that the "forgery" sold to Goering be seized and hung with the National Collection!

OCCIDENTAL CONCEPTIONS OF ORIENTAL AESTHETICS—REVIEW

PRINCIPLES OF CHINESE PAINTING. By George Rowley. No. 24, quarto series. Princeton Monographs in Art and Archaeology. 111 pp., 48 plates + 2 stencilled in colour. (Princeton University Press, 1947.) £4 4s.

It is well known that in China poets, calligraphers and painters, who alone enjoy the title of artist, are inclined to theorize about work much more than their fellow artists in the West. This is not surprising when one considers the nature of Chinese This is not surprising when one considers the nature of Chinese society and the status of the artist. The artist, whether member of the Han-lin Academy, or disciple of the so-called "Literary School," which held that amateur "week-end" painting was a natural form of expression for the gentleman, or Taoist or Zen natural form of expression for the gentleman, or Taoist or Zen rebel, who retreated into the mountains to get in touch with nature and art, had studied the classics, passed the examination and thought as a scholar. There is plenty of art-criticism and aesthetic theory from all these sources. It consists sometimes of Confucian theories as to what sort of subject and treatment is "proper," rather like the "pathetic," "sublime" and suchlike canons of the XVIIIth century in Europe, and sometimes of Taoist or Zenist theories of the nature of art. The latter are sometimes profound, often woolly and always difficult of transsometimes profound, often woolly and always difficult of translation and comprehension.

Mr. Rowley's book is an attempt to analyse the more important of Chinese aesthetic concepts and to use them to establish certain principles of style which will lead to a deeper understanding of

Chinese pictures.

Chinese pictures.

His view of the meaning given by Chinese theorists to such terms as Ch'i, Li, Ku-Fa, Shih and so on, is probably as sound as can reasonably be expected. The difficulties are obvious, when it is appreciated that these terms are translated "Spirit and its Fruits," "Universal Principles," "Bone-Means," "Structional Integration." This part of the book is difficult to understand, largely because it is disfigured by a great deal of jargon. Such sentences as ". . . the painters had become so aware of the significance of the non-existent that the voids said more than the solids" are common; the use of the word "ideational" is also particularly irritating. The chief objection, however, is that Mr. Rowley is not at all critical of the concepts with which he is dealing. The reason is, that he does not view them in their is dealing. The reason is, that he does not view them in their historical and social context and does not analyse or assess their source. The source is, of course, a certain class of scholar painter, who is thinking in terms of a particular sort of painting usually one type of monochrome ink-landscape. The real problem is why this class of painter devised such aesthetic concepts and how far, if at all, they apply to his work. Whether they can be applied to Chinese painting as a whole, is a bigger question. It would be unfair perhaps to add that, if you do not consider abstract aesthetics an aid to the understanding of works of art,

this part of the book will seem largely irrelevant.

This same uncritical attitude is responsible for Mr. Rowley excluding as un-Chinese much of the highest achievement of the excituding as un-chinese inten of the highest achievement of the Chinese genius. The Chinese love of linear fantasy, of baroque magnificence of design and colour and even Chinese religious paintings are ignored. To follow his argument, one has to accept many very individual and unsupported judgments on the nature of European painting and unsupported judgments on the nature of European painting and of painting in general. Again, his attitude is that of the Confucian gentleman to whom ink-landscape of a certain type is painting par excellence. It is as if one were to apply the canons of taste of the XVIIIth century gentleman amateur to all European art.

Still, Mr. Rowley's book is not unsuccessful, as far as it goes. But it is doubtful whether it succeeds in its intention, which is to make Chinese painting easier to appreciate and to understand. The Du Bois Shank Morris Collection, selected examples

from which illustrate the argument, seems to contain some fair pictures, as far as one can judge from the reproductions. Mr. Rowley's catalogue is carefully done and his attributions cautious.

Douglas Barrett.

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"APOLLO" BACK NUMBERS

PRE-WAR back numbers of Apollo can now be had on application to Apollo, 10 Vigo Street, Regent Street, London, W.I. Twelve copies picked at random cost 42s. the twelve. Applicants requiring copies dealing with particular subjects, or needing less than twelve copies, are chargeable at varying rates, up to 10s. a copy, according to the scarcity.

THE SWORDSMITHS OF JAPAN

BY B. W. ROBINSON

ONSPICUOUS among the baggage of most officers returning from Burma, Malaya and the East Indies after the late war has been a surrendered Japanese sword. It is generally realised that these blades have a long tradition behind them, but the curiosity and interest which they have in many cases aroused in their new owners have perforce remained

unsatisfied owing to the extreme scarcity and difficulty of access of material on the subject in any language but Japanese. The present article attempts nothing more than a very brief account of some of the men who evolved and perfected the most formidable cutting weapon the world has ever seen.

Japanese legend traces the history of the craft beyond the days of Jimmu the first Emperor (660–581 a.c.) into the remote and fabulous "Age of the Gods." But the first historical epoch in its development opens about the year A.D. 700 with the swordsmith Amakuni of Yamato who was the first to sign his name on the tangs of his blades. His best-known sword was called "Little Crow" and was long an heirloom in the Taira family. Eventually it was dedicated in a temple, where it is still preserved.

preserved.

Towards the close of the VIIIth century swordsmiths of note appeared in other provinces, most eminent among whom were Yasutsunaof Höki (749–811) and Shinsoku of Buzen. The latter, a mysterious and lonely figure in a comparatively remote province, was a Shintō priest at a temple of the war-god Hachiman. No one knows where he learnt his art, and he is not recorded to have trained any pupils; but one or two of his blades survive, similar in style to those of

Amakuni. It was Yasutsuna, however, who finally evolved the characteristic form of the Japanese sword which has ever since persisted; and in spite of their age his surviving blades are of extraordinarily high quality. He was a contemporary of the general Tamura-maro, and it was Yasutsuna who made the sword with which Tamura-maro's victories over the northern aborigines were won. At the successful conclusion of the campaign the sword was dedicated in a temple, but nearly two centuries later when the hero Raikō (944-1021) was sent out to subdue the cannibal monster Shuten Dōji (probably another aboriginal chief who was giving trouble) the same sword was entrusted to him for the task. The sword has therefore been known ever since as "Monster-cutter."

The second great period coincides with the reign of the Emperor Ichijō (987–1012), during which the above incident is said to have taken place, and amongst a considerable number of smiths at work under his encouragement the most famous was Munechika (938–1014), who worked in Kiōto. He made a sword called "Little Fox," to forge which he withdrew for seven days



Signature of Amakuni (c. 700)

to Inari-yama, a mountain sacred to the fox-divinity, and is said to have been aided in his work by one of the fox-spirits of the mountain. His contemporaries, Tomonari of Bizen and Masakuni of Satsuma, may be mentioned as having founded schools from which modern swordsmiths claim direct descent, and Miōju (1558-1632), foremost among the later smiths, boasted himself as twenty-fifth in descent from Munechika himself.

The terrible civil wars of the late XIIth century between the rival military clans of the Taira and Minamoto naturally created a great demand for swords, and this is the third great period in the history of the craft. The final tragedy of these wars was the death of the infant Emperor Antoku at the sea-battle of Dan-noura (1185) in which the Taira clan was exterminated whilst attempting to escape with its women and children, all of whom were on board the ships. The little Emperor was under the protection of the Taira at the time, and his old nurse, when she saw that all was lost, took him in her arms, together with the Sacred Sword of the regalia, and plunged to death in the waves. This sword, it is said, was the work of an earlier Amakuni (first century B.C.), and Nobufusa of Bizen was the maker of the blade which replaced it among the imperial insignia.

which replaced it among the imperial insignia.

The central figure in this period, however, so far as the swordsmith's craft is concerned, was the Emperor Go-Toba (1180-1239). He had a passion for swords, and after his abdication he practised forging on his own account, summoning the most eminent smiths in the country to attend him in monthly and bi-monthly rosters, to ply their craft in his presence and give him instruction. Of the swordsmiths who attended him the most eminent were Norimune of Bizen (1152-1214) and Kunitsuna of the Awadaguchi school (1163-1255). Norimune founded the Ichimonji school, a name which means "the character 'ichi"



THE SWORDSMITH MUNECHIKA FORGING THE BLADE "LITTLE FOX," assisted by the Fox-Spirit in the form of a woman. From a drawing by Utagawa Kuniyoshi (1797-1861).

Victoria and Albert Museum

THE SWORDSMITHS OF JAPAN

('one')." It was so called from a practice begun by Norimune and carried on by his successors of engraving this character (a single horizontal stroke) on the tang of the blade, either by itself or above the normal signature. It seems that some such idea as "the one and only" was intended. Kunitsuna was the maker of a famous sword called "the Demon" which was an heirloom in the Höjö family until their overthrow by Nitta Yoshisada (1336) to whom it then passed. But the heroic Nitta, one of the cham-pions of the Emperor's cause against the feudal war-lords, did pions of the Emperor's cause against the feudal war-lords, did not live long to enjoy his new possession, being defeated and slain two years later by Ashikaga Takatsune, who naturally acquired "the Demon" among the spoils of victory. It later became the property of the Honnami family, hereditary sword-experts to the Tokugawa Shōguns.

These civil wars of the early XIVth century saw another resurgence of the swordsmith's craft, being fought during its fourth great epoch, the greatest of all. In this period lived the wonderful trio Yoshimitsu, Masamune and Yoshihiro, whom the XVIth century soldier-statesman and amateur of swords, Toyotomi Hidevoshi. designated as the three fore-

Hideyoshi, designated as the three fore-most swordsmiths of all time. Few will disagree with his verdict. Yoshimitsu (1229-1291), generally known by his personal name of Toshiro, belonged to the Awadaguchi school, and was the maker of a number of superb blades, now heir-looms of some of Japan's greatest families. Masamune (1264-1343), generally accorded the ultimate pre-eminence, lived and worked in Kamakura, and was a descendant of Kunitsuna, maker of "the Demon." Such was his reputation that swordsmiths from all over the country resorted to him for instruction, returning later to their native provinces to practise his precepts and found schools of their own. Among these pupils was the young Go no Yoshihiro (1299-1325), who, though he died at the early age of twenty-six, has left a reputation second to none, and, had he lived longer, might well have over-

shadowed both his master and Yoshimitsu.
Two other smiths may be mentioned among the galaxy of the XIVth century:
Rai Kunitoshi of Kiōto and Muramasa of The number of famous swordsmiths who are recorded to have lived to an advanced age is remarkable, but Rai advanced age is remarkable, but Rai Kunitoshi, born in 1240, lived and worked, it is said, till 1344, and finally died leaving a numerous progeny dedicated to their father's craft. To the bold rich blades of Muramasa has always been attributed a sinister and almost supernatural quality. They are said to be always thirsting for Iney are said to be always thirsting for blood, and were particularly unlucky to the family of the Tokugawa Shōguns. For this reason, it seems, though his blades are of the highest quality, Muramasa has never found a place in the select lists of top-ranking swordsmiths compiled by the Shōgun's hereditary sword-experts.

Innumerable smiths were at work in Signature of Masamune

Innumerable smiths were at work in Signature of Masamune almost every province during the next (1264-1343) two hundred years, and no doubt the civil wars of the XVIth century kept them well occupied. But much of their work was mediocre, and another revival seemed due. The final emergence of Iyeyasu as supreme, and his establishment of the Tokugawa shogunate remided the occasion, and oddly enough it was with this return. provided the occasion, and, oddly enough, it was with this return of peace that the fifth great epoch of the swordsmith's craft began.

Kiöto and the new Tokugawa capital of Yedo (now Tōkiō) were the main centres of production, but the provincial schools in Mino, Bizen and elsewhere remained active. A feature of the period was the increase and elaboration of engraved designs on These usually take the form of dragons, the god Fudő "the Immovable" with his straight sword, and a series of debased Sanscrit characters representing various Buddhist divinities. At the old capital Miöju and Kunihiro (c. 1540–1614) were



the foremost figures at the beginning of the century, whilst Hankei of Yedo, combining gun-making with sword-forging and attaining pre-eminence in both, shone as an individualist until his murder in 1646. His body was found one morning in a disreputable part of the city cut in half from the right hip to the left shoulder. In the latter half of the century, though Kotetsu Okisato (1599–1678) ably maintained the reputation of Yedo, it was at Osaka that the majority of notable smiths resided, amongst whom it will be sufficient to mention Sukehiro (1635–1682) with

whom it will be sufficient to mention such in (3)3-1062, with his unmistakable flourishing signature, and Shinkai, his contemporary, sometimes called "the Masamune of Osaka."

After a static period covering most of the XVIIIth century a conscious revival was led by Suishinshi Masahide (1750-1825), who attained a very high reputation by following the patterns of the older masters, and himself trained over seventy pupils. The early XIXth century is in fact the sixth and last epoch, but, though many excellent blades were produced, originality was lacking, and most smiths of this period owe their reputations to their skill in imitating the masterpieces of the past. Apart from Masahide the most noteworthy swordsmiths of the time were his pupil Naotane (1779–1857), the latter's son Naokatsu (1805–1858), and Kiyomaro who committed suicide in 1854.

The Meiji revolution of 1868, the end of "Old Japan," seems a convenient point at which to break off this brief account. Fine

blades, however, continued to be made up to and during the late blades, nowever, continued to be made up to and during the late war, and a few of these which turned up in Malaya and elsewhere after the Japanese surrender would rank high in any period. Whether or no the craft will survive and flourish again remains to be seen; that war is not its inevitable accompaniment is shown by the high standard of work in the XVIIth and early XIXth centuries. Japanese blades are unique in the world, and it seems a pity that a tradition which has continued unbroken for over twelve hundred and fifty years should be finally extinguished.

MORE ABOUT PRINT/COLLECTING

BY HAROLD J. L. WRIGHT



ETCHING BY DANIEL HOPFER (circa 1493-1536). Illustration to the Proverbs of Solomon. 5½ by 13¾ inches

N a previous article, in the June number of APOLLO, it was pointed out that the housing of a collection of prints is an easier matter than the housing of a collection of prints is an easier matter than the housing of a collection of prints is an easier matter than the housing of a collection of prints is an to keep these framed and hung. That being so, and since prints, with few exceptions, have never been as costly as most paintings, the collecting of prints began early, indeed very soon after the first had appeared. One may fairly safely conclude that, in Europe, at least, it began towards 1450, for it was then—paper having come into general use in Europe about 1400 it is said—that the Netherlands, German, and, a fraction later, the Italian, engravers on metal and wood began to print separate impressions, on paper, from their engraved designs and illustrations. These early prints, issued by the engravers at first perhaps as samples of their technical skill, and in the hope of securing commissions, or, later, where the subjects depicted were of a religious nature, for sale to churchgoers and pilgrims, could hardly fail to move a few of the people who received or bought them to treasure and preserve them. Some of the earliest prints of that time have been discovered pasted inside the covers of religious manuscripts or books in monastery libraries, as was the woodcut of St. Christopher, dated 1423, now in the John Rylands Library, Manchester, where it is to be seen still as when found at Buxheim. The manuscript containing it—the Laus Virginis—dates from 1417. From these discoveries it is clear that among the first to preserve the religious prints then beginning to appear were the monks (who may, indeed, themselves have designed and produced some of them), doubtless because they quickly recognised such prints' value as aids and incentives to piety.

By 1471, when Albrecht Dürer was born, print-collecting was wall heaven and was a easily heaven and was a easily heaven and was a secultive inventor the secure and pr

By 1471, when Albrecht Dürer was born, print-collecting was well begun, and we can readily imagine the pleasure prints were giving their first owners. Possibly, looking with his friends at the little assembly of these novelties he had succeeded in gathering, more than one of these early collectors was moved to exclaim—as was a recent newcomer to print-collecting after studying a group of fine prints—"How these things 'get' you!" It is said that many of Dürer's own prints were sold for him by his wife at the various fairs and festivals, and Dürer himself sold others to his fellow-citizens of Nuremberg and to patrons further afield. Dürer was a keen print-collector, too, and it is on record that he exchanged sets of his own prints with Lucas van Leyden, bought for a stuyver (about fourpence), in Brussels, Leyden's rare print, "Eulenspiegel," and entrusted to a friend a complete set of his own engravings and woodcuts, with a commission to obtain in exchange for it as many as possible of the prints reproducing Raphael's works. Dürer's own prints also were soon being eagerly collected.

own prints also were soon being eagerly collected.

Among the XVIth century print-collectors whose names are known was Abraham Ortelius, the Dutch geographer (1527–1598),



WOODCUT BY ALBRECHT DÜRER (1471-1528). The Presentation of the Blessed Virgin in the Temple.

113 by 81 inches

MORE ABOUT PRINT-COLLECTING

one of whose principal possessions was a superb collection of Dürer's engravings and woodcuts, which later passed through the hands of P. J. Mariette, a famous French printseller (1694–1774), and came to be owned, successively, by the collectors St. Yves, von Fries, and Baron Verstolk. At the sale of the latter's collection in Amsterdam, 1851, the series of Dürer's engravings was broken up and dispersed, one print—the "Adam and Eve"—bringing £15 then, but, happily surviving all vicissitudes, £2,100 in the Von Hagen sale in Leipzig, 1927, en route to the United States, where it now is. Verstolk's folio volume of Dürer's woodcuts came eventually into the hands of Alfred Huth, here, and at the sale of the Huth library, at Sotheby's in 1911, it brought £5,400, being purchased for Baron Edmond de Rothschild, of Paris, who eventually bequeathed his collection to the Louvre.

Yet another XVIth century collector was Paul Praun, of Nuremberg (1542-1616), whose prints by notable early German and Flemish engravers eventually passed into the Esterhazy collection in Vienna, and thence to the Museum at Budapest.

What contacts with one another these early collectors were able to establish and maintain we cannot say, or how their enthusiasm for print-collecting was fed; but doubtless each was able, in turn, to communicate some of his own enthusiasm to at least a few of those friends who were privileged to inspect his new treasures and to study them with him; for thus are new collectors frequently made. It is always interesting to hear from a collector's own lips just how he first began to take a lively interest in the objects he decided to collect. One print-collector of our own times began to collect etchings after copying them, with pen and ink, on the dour Scottish sabbaths of his early days. Yet another began collecting prints after hearing the late Sir Sidney Colvin lecture on them when Sir Sidney was Slade Professor at Cambridge. And how many print-

collectors must Ruskin have made, as the result of his many praises of the engraver's art? Even as we write, we learn that an English collector, recently deceased, whose splendid collection has been given to his city in his memory, brought home his first print as a present to his wife, this leading them both to take an interest in prints.

to take an interest in prints. By the middle of the XVIIth century the number of print-collectors in Europe had greatly increased, as also had that of the actual print-makers, so that by 1673 in France alone it was found possible to list no less than eighty-five large collections of prints, mostly conjoined to libraries where doubtless their interest and value to students of manners and customs and history had been fully realised. Of these collections the greatest in importance and size was that formed by Claude Maugis (1600-1658), Abbot of St. Amboise, almoner to Marie de Médicis. The formation of this collection took the Abbot forty years. At his death it passed to Dr. Charles Delorme. From Delorme part of it was acquired by Michel de Marolles, Abbot of Villeloin (1600-1681). Marolles, when a boy of nine, had had a few prints given him by a Carthusian monk, and had put these up on his walls; but it was not until 1644, when he was forty-four, that he began collecting seriously. Yet, by 1666, he had come to be the possessor of one of the largest and most important collections of prints and drawings ever formed. His catalogue of this son fewer than 123,400 items, covering the work of some 16,000 artists! The collection was contained in 400 large and 141 smaller folios, and included, for instance, the "complete" work of Dürer, over two hundred of Rembrandt's etchings,



TWO ETCHINGS BY JACQUES CALLOT (1592-1635) (Left) Itinerant Musician. (Right) Two Beggars

a very extensive series of Lucas van Leyden's engravings, and similarly extensive representations of the work of other now famous masters of engraving and etching. On the advice of Colbert the collection was acquired by Louis XIV and, with the collection formed by one of Louis XIV's librarians, Jacques Dupuy (1586–1656), and bequeathed by him to the King, went on in good time to form the basis of the present superb print-collection in the Bibliothèque Nationale in Paris.

The sale of his collection, and the cessation of the happy pursuit that had filled over twenty years of his life, left Marolles so unsettled that he went to work again and formed a second collection, which ran eventually to 111,000 items, including 10,000 drawings. This,



ETCHING BY ANTHONIE WATERLOO (1609-1676).

Landscape with figures and sheep. 9 by 11½ inches

however, was dispersed at his death in 1681. Truly an indefatigable enthusiast for prints, and evidently a fairly wealthy one!

By the end of the XVIIth century many notable print-collections

By the end of the XVIIth century many notable print-collections had been formed in England also, among them (to mention only a few) those of Sir Peter Lely (1618–1680), whose collection of prints and drawings took eight days to auction; John Evelyn (1620–1706), whose portrait was engraved by Robert Nanteüll, the celebrated French engraver; Samuel Peppys (1633–1703), whose folios of prints, kept exactly as he left them, are now in the Pepys Library in Magdalene College, Cambridge; and Henry Aldrich (1648–1710), Dean of Christ Church, Oxford, who bequeathed his prints to Christ Church, where they are still preserved in the folio volumes in which he had pasted them. They were reviewed by Mr. Campbell Dodgson (in The Print Collector's Quarterly, Vol. XXVIII, No. 1, February, 1941), and by the present assistant librarian of Christ Church, Mr. W. G. Hiscock, in his fascinating A Christ Church, Mr. W. G. Hiscock, in his fascinating A Christ

Church Miscellany, 1946.

In the XVIIIth century extensive print-collections were made by such enthusiasts as John Barnard, whose initials written by him on the back of a print always make it more prized by collectors; Earl Fitzwilliam, who bequeathed his 520 folios of prints to Cambridge University, where they formed the basis of the present splendid collection at the Fitzwilliam Museum; the Rev. C. M. Cracherode, whose collection is now in the British Museum Print Rocm; William Esdaile, a most discerning collector; Sir Edward Astley, who was not above stamping his disfiguring mark of ownership on the face of his prints; and Joseph Gulston, whose huge collection took thirty days to auction in 1786. A long succession of enthusiastic print-collectors has followed these giants.

The arrival, demands, and communicated enthusiasms of such serious and often omnivorous collectors, and even of less ambitious print-lovers, automatically brought into existence the printsellers' establishments. Many of the proprietors of these establishments became almost as famous as the collectors themselves. There were, for instance, the Mariettes, in France, and Woodburn, Graves, Nolteno and Colnaghi, here (again to mention only a few). These men proved themselves to be genuine print-lovers, as well as good business men, happy always, as are their ablest successors to-day, when counselling, directing, assisting, and encouraging their clients in the formation of their several collections, and ready always to give their clients the benefit of their long and often dearly-bought experience to help them to avoid the piffalls which abound in print-collecting as in all other treasure-hunting. Moreover, every reliable printseller worth his salt is far keener to see the fine prints passing through his hands going where they will be most appreciated and best cared for, properly treasured, and eventually handed on intact, than he is to count his profits. Nor is it only his wealthier clients who elicit from him his best advice and closest attention, those who can buy anything they fancy, without having to count the bawbees. Many stories can be told of the patient sympathy shown by these experts with the ambitions of the smaller man, the beginner, the youth with prospects but with no immediate bank balance, to whom the expenditure of even a few pounds or less on some greatly coveted print involves much re-budgeting. One youth, who in time formed one of the choicest and most valuable collections of mezzotint portraits that have ever come to auction here, was allowed by the printseller who owned a print the youth coveted (the one which started him collecting) to take it away "on tick," on his word as a gentleman that he would pay for it as and when he could. He remained faithful to that printseller all

It is true the beginner may not infrequently experience, if not the same deepest chagrin and fast-falling tears, at least the disappointment the Chevalier De Claussin felt when, at the Pole Carew sale in 1835, he fought unsuccessfully, though as far as his purse would permit, for the extremely rare etching of Arnold Tholinx by Rembrandt, which he had long vainly sought, and, being then in his seventieth year, knew—as he openly stated in the auction room in a bid for mercy from his competitors—he would never have another chance of securing. But every chagrin encountered has its compensations we are told, and the collector with the small purse, though often forced to decline this or that famous engraving he wishes so much he could possess, will at least be spared the devastating and costly experience of that wealthy collector who in a moment of complete aberration gave independently to two different dealers an unlimited and confidential commission to bid for him on a certain very rare print that was to be auctioned, the price of which consequently quickly rose to a ridiculous height before one of these dealers, becoming alarmed, decided to drop out, even at the risk of losing his client.

On the other hand, though the main crop of the world's most



ETCHING BY SALVATOR ROSA (1615-1673).
Democritus. 181 by 11 inches

famous prints has long been harvested and gathered in, he will still, if he has eyes, judgment, and courage, be able to acquire, if he wishes, numerous prints of undoubted beauty, permanent interest, and lasting attractiveness. For such are undoubtedly still to be found among the works of those engravers and etchers whose prints have been more or less by-passed, all too often, by collectors in search of higher game, or what they have been told is such.

The newcomer to print-collecting will, however, need first to inform himself as to the many types of prints existing; then to decide which of these, and which prints among them, are likely to appeal to him; and finally to ascertain which of those he most likes are still obtainable, not being too rare or too far above his particular purse. On these matters the books recommended in the ApoLo article mentioned should yield him considerable information, as will numerous other books and catalogues which he can consult. Beyond that, it will be a case of solvitur ambulando, for he will no doubt discover other aids as he goes along. He will be well advised to proceed slowly. Indeed, patience is of the essence, if he would avoid too many mistakes. Probably, once begun, as he experiences more and more the fascination prints exert, he will find it difficult to limit the scope of his collecting. Most collectors agree that multum non multa is an excellent motto, but few print-collectors, at any rate, have found themselves able to keep to it, so many delightful and covetable prints are there in the world. Our newcomer will also need to try to acquire, by dint of constant viewings, reviewings and comparisons, the ability to recognise "real quality," both technical and aesthetic, when he meets it. For if this is lacking in any print he decides to acquire, the print will almost certainly

MORE ABOUT PRINT-COLLECTING

fail to afford him that lasting hundred-per-cent pleasure he had hoped it would bring. But let him not imagine that this "something more" that makes the possession of a print a sheer "something more" that makes the possession of a print a sheer delight is only to be found in the now costly masterpieces of the most famous engravers and etchers. Let him not be enslaved by "names," or put off by the comparatively low prices ruling for many so-called "lesser" prints. Not everything that is cheap is nasty; so-called lesser prints. Not everything that is cheap is hasty; not everything negligible that is unsung; not everything from all points of view excellent that is highly-priced; not everything yet points of view excellent that is highly-priced; not everything yet assessed on its full merits that is low-priced. Fashion so constantly hampers clear judgments. Be it for him to disregard it, to watch for excellence wherever it may appear, and, on perceiving it, to have the courage to back his own opinion. Certainly he will find the hunting field wide enough still, in all conscience.

In his Prints and Books, Mr. W. M. Ivins, Jnr. (until lately Keeper of Prints in the Metropolitan Museum of Art, New York), says, "I can hardly think of a field, among prints, which has not at some time or other been illuminated by the hand of some considerable draughtsman—from the wonderful arabesques in an early Venetian geometry, to Blake's woodcuts for a school Virgil.

or Charles Jacque's for a book on how to keep chickens." He goes on to say: "It seems almost as if no field of human endeavour had not its pictorial genius hidden away, if only we have eyes to discover him"; and ends with the belief that "Even one poor man can assemble such a collection of original prints as, for sheer artistry, will put to shame all but a few collections of paintings or sculpture

formed by any one person.'

The key words here are, "the eyes," and the training of his eyes must be the would-be print-collector's prime concern. For the prizes are seldom to be found on the top of the basket, and may frequently take some finding. For his encouragement, to show what can still be done by a print-collector of quite moderate means, we reproduce seven prints which such a collector has been able to acquire within the past twelve months, by dint of patient search and the seizing of opportunity. None of these treasures cost him more than ten pounds; most far less. True, these prints are by the older masters, and from a field where the choice is wide. Nor can it be said that all their authors are in the "by-passed" category. But thoroughly attractive, truly notable, and most covetable examples could have been selected for reproduction from among the delightful group of prints this same collector has acquired during the same period and for similarly modest sums, by artists nearer our own time, or actually of it.

Shall we hazard a few guesses as to what, in these prints we are reproducing, roused this collector's interest and admiration, and led him to acquire them? We will touch upon them in an

approximate chronological order.

The "Three Illustrations to the Proverbs of Solomon," an etching by Daniel Hopfer of Augsburg (about 1493-1536), no doubt attracted this collector for two reasons—first, because it is one of the earliest etchings produced in Europe, and then on account of

the interesting glimpse it gives into the life of the artist's time.

The woodcut by Albrecht Dürer (1471–1528) is from the series of twenty illustrating the Life of the Blessed Virgin, published in 1511, and is entitled "The Presentation of the Virgin in the Temple."

Beyond its excellence as an example of the art of the woodcutter, the print declares Dürer's own excellence as a designer and draughts-man, and holds the beholder's attention until he has sought out all the incidents and features portrayed. The countenances of the various personages, the details of ornament and architecture, are in themselves a study.

The two etchings by Jacques Callot of Nancy (1592-1635), which are hardly larger than postcards, are from a series of twenty-five, based on sketches the artist made in Italy. They reveal Callot's mastery of line, and his ability to render not alone the form, weight, and drapings of the various beggars he depicts, but their very thoughts and moods. The draughtsmanship has seldom been excelled. These two small prints may rightly stand among the

best of their kind.

The landscape etching by Anthonie Waterloo (1609–1676) is one of a set of six undated oblong landscapes, and is an excellent example of the Dutch landscape work of the XVIIth century which so greatly influenced subsequent English landscape painters and etchers, those of the Norwich school especially, as may be seen by a glance at the etchings by John Crome, for instance. Its silvery quality, the etching of the trees, the mastery of distance, are admirable.

The etching by Salvator Rosa (1615–1673), who worked in Naples and Rome, is one of those prints to which we were referring that have been by-passed, mistakenly, for many years now. Though lacking in impressive contrasts of light and shade, and etched with



MEZZOTINT BY JACOB GOLE (circa 1660-1737). Portrait of Rembrandt. 121 by 91 inches

a thin nervous line, it has a quality all its own, and the line is clearly that of a master draughtsman. Over and above the strong human interest of the subject—Democritus, normally "the Laughing Philosopher," exponent of the Atomic philosophy, brooding over the end of all things—the print's many details well repay study. This is the largest of the prints here reproduced, and measures 18 ins. in height.

18 ins. in height.

In the "Portrait of Rembrandt," a mezzotint engraving by Jacob Gole of Amsterdam (about 1660–1737), after the painting by Rembrandt, 1657 (doubtless the one in the Dresden Gallery) it was probably not merely the interest and direct appeal of the portrait itself, but also the print's rarity which led the present owner to purchase it. For Gole was one of the earliest mezzotinters, this method of engraving having been invented by Ludwig von Siegen, it is believed about 1640. The print reproduced is a "proof before letters," i.e., one of the few impressions usually printed from this type of plate before such letterings as the title, artists' names, and publisher's name, were engraved at its foot. These early impressions usually exhibit a brilliance which later impressions lack, owing to the wear and tear to which the continued impressions lack, owing to the wear and tear to which the continued printing has subjected the plate.

How many angles there are, from which a print may be viewed! How many features that appeal it may be found to possess!

BOOKS RECEIVED

RUSSIAN ART. By CYRIL G. E. BUNT. (Studio. VINCENT VAN GOGH. Introduction by W. M. BERGER. (Falcon Press. 21/-.) W. MUENSTER-

BERGER. (Falcon Press. 21/-.)
AMERICAN PAINTING, THE HISTORY OF. By SAMUEL ISHAM and ROYAL CORTISSOZ. (McMillan, New York.)
IE YOUTH OF MICHELANGELO. By CHARLES DE TOLNAY. (Princeton University Press. Oxford University

Press. £4 17s. 6d. net.)

GROWING PAINS. The autobiography of EMILY CARR. (Oxford University Press. 21/- net.)

JEWISH ART IN EUROPEAN SYNAGOGUES. By GEORGES LUKOMSKI. (Hutchinson. £3 3s.)

GEORGES LUKOMSKI. (Hutchinson. £3 3s.)

B. By WILLIAM BLAKE. Introduction by KENNETH PATCHEN.
(United Book Club, New York. Falcon Press. 21/-.)



Fictile Art in the Galleries

ORIENTAL

IGHTLY or wrongly help cannot help but admire the man who, finding his fancied horse was not running, turned into an antique shop and exchanged his and exchanged his hip-pocket wad for some choice old porcelain. "And now," said he, "my money's safe." True it is. The inward qualities and art-istic value of good things remain conthings remain constant in a restless, changing world. Though there appears a shrinkage of fine goods in some



parts, and there is a great outflow of our store of precious possessions to woo and win dollars, it is a fact that public demand has sions to woo and win dollars, it is a fact that public demand has tremendously increased since peace fell upon us, and is still rising. There must of course be fewer really rich buyers, but there are many extra thousands intelligently interested in the cherished furnishings of our forbears, and, inexplicably almost, there is a steady flow of fresh treasures, into the London shops especially. Those with names "familiar in our mouths as household words" have cheerfully responded to our inquiries as to how things go with them and, as the accompanying illustrations will show, there is no lack of rarity and beautiful age the bronze wine-vessel of Mr. Peter Boode claims first notice. It is a masterpiece, this massive, almost naïvely simple bronze hu, and it was made during the Han period (206 B.C.—A.D. 220). Eighteen

inches high it stands, and has no ornament save two lion (or tiger) head masks and ring handles. The Han period was one of remarkable enlightenment, coming as it did upon a dark period of bitter war and upheaval. Ruled by an intelligent aristocracy who abolished the copper and iron monopolies and opened up contacts with other civilisations, even to West Asia, the rulers held the faith that education can save a nation. Among the cultural advances then made was the first manufacture of real paper, the introduction of the horse into Art (as witness the pale paper, the introduction of the horse into Art (as witness the pale green jade head, in Scythian spirit, in South Kensington), and pottery glazing became general, if far from constant. Mr. Boode's hu is the prototype of the dark green pottery model we saw at the June Fair at Grosvenor House.



Fig. I (Above, left)
BRONZE WINE
VESSEL ("HU"). Ht.: 18 ins. Han period, 206 B.C. — A.D. 221. Courtesy Peter Boode

Fig. II (Left)
PORCELAIN JAR
AND COVER. Sung
dynasty, 5½ ins. high.
Courtesy Sydney L.
Moss

Fig. III (Right)
One of a pair of Famille Verte Dishes. 13½ ins. diam. K'ang Hsi.

Courtesy
Frank Poortiesy Frank Partridge & Sons Fig. IV (Right, above) Fig. 1V (Right, doove)
Famille Rose Vase and
Cover. Yung Cheng
period. Height: 38 ins.
Courtesy John Sparks
Ltd.



FICTILE ART IN THE GALLERIES



Fig. V (Left)
One of a pair of Porcelain Figures. Ch'ien-Lung, 1736-1795. Height: 17 ins. Courtesy Spink & Son

Fig. VI (Right) One of a pair of large white translucent Jade Bowls, 8½ ins. diam., 3½ ins. high, Ch'ien Lung period.
Courtesy Charles Nott



The lovely and desirable gem shown in Fig. II is a porcelain jar and cover, 5½ ins. high, made during the Sung period, A.D. 960—1279, and is to be seen at Messrs. Sydney L. Moss's, 81 Davies Street. Glazed in a pale aquamarine, it is known as Ying Ch'ing ("shadowy blue") ware. Little was known and but small account taken of the Sung monochromes till about fifty years ago, and where this particular ware was made it is not very clear, for it has been found in many places from Hangchow to Corea. The delicacy, daintiness, and translucency of the pottery, and the extreme and studied perfection of design in this piece are to be wondered at. Its sedate serenity of shape and reticent ornament give us light and inspiration from the long ago when China's capital was a world centre welcoming people of many nations. Some time in

at. Its sedate serently of shape and reticent ornament give us light and inspiration from the long ago when China's capital was a world centre welcoming people of many nations. Some time in the 400 years between the making of Mr. Boode's hu and the fashioning of this Ying Ch'ing piece came that discovery which made China the world's benefactor: the making of porcelain.

Messrs. Frank Partridge & Sons Ltd. allow us to picture (Fig. III) one of a pair of famille verte dishes enamelled with flowering plants, a kylin, a phoenix and vases in panels on trellis borders of stippled green. They came from the Walker Collection and their brilliance, delicacy and refinement can scarcely be matched anywhere. They are notable rather in their perfection than in their originality, and they give us a glimpse or two into the mind and feeling of a great and very gifted race. In their complex harmony and glowing colour they carry a message for wedded happiness (the two ducks in the centre) and of valediction in the kylin, phoenix, flowers, crickets, and vases so skilfully combined in the decoration. They belong, of course, to the reign of K'ang Hsi, 1662-1722.

to the reign of K'ang Hsi, 1662-1722.

The perfectly balanced and shapely 38 in. vase (Fig. IV) can be seen at Messrs. John Sparks Ltd., 128 Mount Street, W.I. It belongs to the reign of Yung Chêng (1723-36), who, like his father, was a zealous encourager of the Arts, and watched the blossoming of the Rose decoration grow into its full opulence. By the end of K'ang Hsi, rather shyly at first, came the rose-pink; and then moralise on the effect this application of gold has had in ceramics the world over. "Gold—of drabness and utility. The panels of ladies and children are what can it not do, and undo?" asks Shakespeare! None will dispute the loveliness of the colour harmonies of this noble.

dispute the loveliness of the colour harmonies of this noble piece capped with its "gently smiling" Dog o' Foo. The magnificent ju-i, peony, and magnolia blossom on shoulders and

body, in their placing and glorious colour lift the heart, these days of drabness and utility. The panels of ladies and children are superbly done, and characteristic. They recall the motifs of the wonderful ruby back pieces of which this vase is the contemporary. Altogether, a piece that will "go" with anything, like well-chosen flowers.



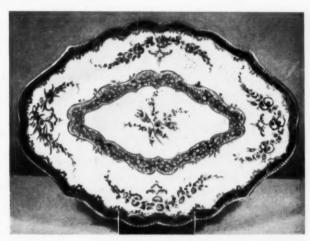


Fig. VIII. A Dish of the 34-piece Dr. Wall Worcester dessert service, circa 1765; Cheltenham's Gift to the Princess Elizabeth and the Duke of Edinburgh. Courtesy T. Leonard Crow

Fig. VII (Left). Rare Bow Coffee-pot. Courtesy Boswell & Ward



Fig. IX. One of a pair of Nantgarw Plates painted with typical Billingsley roses, impressed mark "Nantgarw C.W.," 9 ins. diam.

Courtesy Canterburys

the slender fingers and the calm, immobile expression of the faces of these figures and there is little wonder their type became such a popular form of decoration on European pottery and porcelain.

a popular form of decoration on European pottery and porcelain. It is said that the Emperor Ch'ien Lung, equally blessed in the gods' gifts of character and longevity with his grandfather the great K'ang Hsi, had a deep love for the purest white jade. At that house renowned for jade, Messrs. Charles Nott, 35 Bury Street, you may see a glorious pair of translucent, pure-white bowls, on their fine, metal-inlaid stands, that are a pure delight to see and to touch. You should handle jade and thereby "achieve suavity and composure," just as you should wear tinkling pendants of it to "keep depravity from the heart." From times immemorial worked jade has been the means of communication with the unseen, and these lovely bowls do indeed seem to speak in some subtle way, too deep for words, to the spirit. This pair shows the utmost technical mastery of this most ancient craft. They measure $8\frac{1}{2}$ ins. across and $3\frac{1}{2}$ ins. deep, and formerly belonged to Sir Cyril Kendall Butler. We illustrate one in Fig. VI.

ENGLISH

Now to skim a little—only a little—of the rich homeland cream and, for a start, to admire a very fine and rare Bow coffee-pot (Fig. VII) from Messrs. Boswell & Ward's, 30 Dover Street, W.1: as interesting a collector's piece as has been seen for long enough. It is compact of features appreciated by lovers of English Soft Paste—features such as the silver of its shape, its remarkable potting (how on earth did that snake spout and frail

handle survive the kiln, let alone usage?), its lively rococo embellishments, the odd base such as one would expect to find on a figure, and the mask-heads beneath rim and

Fig. X (Left). SWAN-SEA DISH. Marked with the impressed Swansea and Trident mark, from a part dessert service. Courtesy Lories

Fig. XII (Right). CHEL-SEA GROUP, Liberality and Modesty, after Guido Reni. Height 16½ ins. Depth of base 9 ins. Gold anchor period and mark, circa 1765. Courtesy Delomosne & Son Ltd.

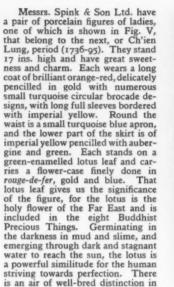




Fig. XI. A rare Chelsea piece, circa 1753. Courtesy Antique Porcelain Co. Ltd.

handle. But maybe its chief interest lies in the impressed To mark on the base—Tebo's, of course, who was at Bow 1748-1765, and of whom Wedgwood wrote, "Mr. Tebo is not quite equal to a figure, but I can make him bost out, and others finish, these heads." It is safe to say then that this Tebo, the cleverest builder-up of the unfired portions of figures and other moulded pieces of his time, made the mask-heads on this coffee-pot, and it would be interesting to see if either can be recognised on any other piece, for so is ceramic history made.

other piece, for so is ceramic history made.

To Mr. T. Leonard Crow, of Tewkesbury, has fallen the distinction of providing Cheltenham's wedding present to H.R.H. Princess Elizabeth and her husband. A dish of the 34-piece Dr. Wall Worcester dessert service constituting the gift is illustrated in Fig. VIII and, as will be seen, it stands for the great





FICTILE ART IN THE GALLERIES



Fig. XIII. CHELSEA FIGURES, gold anchor, modelled and decorated in the Chinois style of Kaendler.

8 ins. high. Formerly in the Rothschild Collection.

Courtesy Woollett & Son

days of English soft-paste china making. Its precise potting, fastidiously neat finish, satisfying restraint of decoration, its very "newness" and crispness, all characterise the western factory's craftsmanship and skill. In natural colours, a loose and graceful spray of roses is enclosed in a shaped framework of Worcester's inimitable turquoise that is ring-painted to simulate shagreen, and between that and the rim-border of bleu-de-roi and gilding, curve shapely, beautifully enamelled floral sprays. The service was being made while Goldsmith was writing his immortal Vicar, and he, Johnson and Boswell, Reynolds, Burke, and others, were meeting at the famous Literary Club, when Nelson was

seven, and Pitt six; in 1765.

Fig. IX pictures one of the pair of 9 in. plates in the Nantgarw Fig. 1X pictures one of the pair of 9 in. plates in the Nantgarw porcelain so justifiably prized and so eagerly collected to-day. The mark is the impressed Nantgarw mark, with C. W. (China Works) added. The paste used is one of the most beautiful and costly ever made, and was after Billingsley's own formula, its extreme translucency and beautiful whiteness lending some substance to the maker's own claim that it was equal to the finest soft-paste Sèvres. It is rare to find Billingsley's own painting on Nantgarw, but the roses on these plates are so like his work in pattern and style that they may be confidently assigned to this pattern and style that they may be confidently assigned to this early master of our naturalistic manner of flower-painting—that manner in which the high lights are wiped out of the washed colour, and the shadows softened. Messrs. Canterburys, of 17 King Street, S.W.I, are the owners of these ceramic gems, the

date of which is 1812.

At Messrs. Lories Ltd., 89B Wigmore Street, there is a part dessert service of eighteen pieces comparable and in a way closely associated with the Nantgarw just mentioned. But these (Fig. X) have the impressed Swansea and Trident mark and so consist the Billingsley composition (brought to Swansea in 1814) to which soapstone had been added about 1817 to give the paste more stability and to lessen costs and kiln losses. This caused some loss in translucency and softness and, the ware not turning out a commercial success, Billingsley soon returned to Nantgarw. This particular Swansea ware is, therefore, of extreme rarity. The painting of the roses affords interesting comparison with that on the Nantgarw (Fig. IX). They have the same lovely natural colour but show a rather more conventionalised method and are

colour but show a rather more conventionalised method and are believed to be the work of Henry Morris, then a boy of twenty. The delicious and excessively rare Chelsea pheasant (Fig. XI) is shown by Messrs. The Antique Porcelain Co. Ltd., at 149 New Bond Street and, belonging to the second period, it can be dated about 1753. It might have been inspired by the Meissen copies of the Chinese pheasants of the Yung Cheng period but in colour and manner it is beautifully authentic and alive English work. It is marked with the raised anchor, which can be seen in the illustration on the right of the base. Note should be taken, too, of the ring of dots round the centre of the flowers laid upon the base and of the strong veining of the leaves, for these are the base and of the strong veining of the leaves, for these are characteristic of the Raised and Red Anchor pieces. The strong bright colour, the lovely, fine-grained paste so pleasant to the



Fig. XIV. A CHELSEA GROUP. Red anchor. Height 7 ins. Mentioned in the 1755 Sale Catalogue of Chelsea Porcelain. Courtesy CHELSEA GROUP. James Oakes

touch, and the unctuous cream glaze make this a most attractive,

touch, and the unctuous cream glaze make this a most attractive, rare, and desirable piece.

Next (Fig. XII) we have the Chelsea group "Liberality and Modesty," after Guido Reno. This is to be seen at Messrs. Delomosne & Son's, Ltd., 4 Campden Hill Road, W.8, and is a truly magnificent piece, being 16½ ins. in height and 12½ ins. wide. It is Gold Anchor period and is marked; and it can be dated 1765, by which time the creamy look is gone, and the lavish styles of Vincennes and Sèvres bring their influences to bear. "Liberality" is draped in a scarf decorated with flowers on a gilt ground and lined puce and turquoise. "Modesty" is wrapped in a cloak decorated with blue and gold on a pale yellow ground and lined with puce, the plinth and base being ornamented with applied flowers in natural colour. This belongs to the fourth period, when the dainty toys were made and the loveliest and best work when the dainty toys were made and the loveliest and best work of Chelsea was being done.

The pair of figures of a Chinese lady and gentleman (Figures 1) XIII) each with a large-scale vase at the side, on raised-scroll, flower-strewn bases, are also Gold Anchor Chelsea, and are being shown at Messrs. Charles Woollett & Son's. They are a very beautiful and scarce pair and their stately outline, fine rhythm and harmonious colouring make one wonder why some collectors affect a predilection for the Red Anchor pieces, for they have most of the virtues of the latter without the flamboyant extravagances

of the later figures.

Fig. XIV, at Mr. James Oakes's, 137 New Bond Street, represents the "beautiful groupe of figures of a man and woman dancing," of the Sale Catalogue of the Chelsea factory for 1755, Mr. Oakes thinks, and it is thus of the same fine, soft paste and glaze as the bird in Fig. XI, though a year or two later. It is in truth a lovely piece and it exhibits all the sparkle, rhythm, raimstion and fanciful colouring of the Red Anchor period. The in truth a lovely piece and it exhibits all the sparkle, flythm, animation and fanciful colouring of the Red Anchor period. The subject was a popular one, and in another Chelsea version the man is given a mask, as in Kaendler's model of about 1740 in Meissen, so that Mr. Oakes's specimen has double charm and C. H. T.

CHRISTMAS GIFTS FOR ABROAD.

Collectors living abroad can have their enthusiasms kept up to date with a monthly copy of APOLLO. Copies will be dispatched regularly for twelve months for £2 2s. APOLLO, 10 Vigo Street, Regent Street, London, W.1.

CORRESPONDENCE

Dear Sir,

The pedigree of Sir Thomas More in your September issue says that his son John More II married the Yorkshire heiress Anne APOLLO readers may be interested in the photograph of a lead panel with raised letters which show traces of red pigment, possibly coloured to match the red brick of the building to which



it was affixed, and recording that More, the owner, employed George Lewlong to build the new wing and "A. B." to cast the lead panel, the latter signing it with his footmark by pressing on the soft lead and scribing (here outlined in white for emphasis) around the sole with some pointed tool. It seems that this was once a common practice, though more usually around the outspread forcers of the lead caster's hard. It also have a roadel of strined fingers of the lead caster's hand. I also have a rondel of stained glass depicting the More crest, XVIIth century, in proper colours. Yours faithfully, L. J. WICKES,

The Editor.

Newton Green, Suffolk.

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ANSWERS TO CORRESPONDENTS

A. C. S. (East Horsley). The arms on front of the tea caddy are of Sparks quartering Pratt. There are three or four different families of the name of Sparks, sometimes spelt Sparkes, or even Sparke, who are recorded as having borne the coat of the first and fourth quarter. Unfortunately there is no full pedigree of any of these families available which would at once show the relationship with the Pratts; a James Sparkes of Byfleet, born 1790, bore the arms of your sketch-chequy or and vert, a bend ermine. The coat of the second and third quarters of the shield: Sable, on a fess between three elephants' heads erased argent as many mullets sable, was borne by the Pratts of Tuckhill as well as being the coat of arms of the Marquess Camden, whose family name is Pratt. The coat on the back of the tea caddy presents rather a problem, for of the various coats borne by the many different families of the name of Lewis (Burke cites twenty-nine) only one has any resemblance to the arms on the tea caddy, and it is blazoned simply Vert, a lion rampant or, and not with three mullets in chief. No details of this family have been found up to the present. is a coat of arms which is very near your example, and that is the arms of the family of Dalmer which are: Vert, a lion rampant erminois in chief three mullets of the field (erminois is black ermine spots on gold background). One more word about the Lewis coat. If, as it is suggested, the tinctures are incorrect, there is a possibility of it being the arms of Lewis of The Van, co. Glamorganshire. This family of Lewis bore: Sable a lion rampant argent. The families of Broughton, Creting or de Cretinge, and Francis of Devon, and Francis of Combflory, co. Somerset. City Art Gallery, Bristol. All the positive knowledge of Michael Edkins is derived from four sources, (1) the ledgers and motebooks of the painter himself, (2) a statement written by William Edkins, junior, an influential and well-respected citizen of Bristol who was the grandson of the painter, (3) a collection of local art made by the grandson which included pieces stated by him to be painted by his grandfather, and (4) information published by Hugh Owen, Two Centuries of Ceramic Art at Bristol

(1873).

The records show that Edkins painted delft, coachwork, glass, stage scenery, Flemish tiles for grates, dairies, etc., and at least one signboard; he became what is described by his grandson as

a general painter.

There is no record, however, that he decorated Battersea enamels. His only visit to London was a short one when he sang at Covent Garden. It is also highly improbable that work would have been sent from London to Bristol specially to be painted

O. P. E. (Fordwich). (a) Your small oval porcelain box in turquoise, green and gilt, with pictures of woodland scenes and the base-mark of two crossed headless arrows in blue, may have been made in the factory of La Courtille, rue Fontaine au Roi, if the arrow points are directed downwards, and in that of Vincent Dubois, rue de la Roquette, if they turn upwards. when artist's or moulder's letters accompany the mark that it is possible to decide from which factory the piece came. As the products of the former (la Courtille) are of extreme neatness and dainty elegance, and have their gilding chased (after the Sèvres manner) your box probably came from there, for those reasons. This factory was set up in 1771 by Locré with the intention of imitating Meissen porcelain and it continued to exist till 1830, all this time a serious competitor of Sèvres. Locré used crossed arrows, torches, and, later, ears of wheat in imitation of the crossed Saxon swords and all his work has artistic merit.

The Dubois works were founded in 1773 or 1774 and are last heard of in 1790. Generally, its reputation is not so high as La Courtille's nor its work so well known. Portions of a breakfast service are in the Victoria and Albert Museum (Murray Bequest) and show the porcelain to be less fine than that of La Courtille.

Whichever of these Paris factories your box came from, its rarity-value does not compare favourably with that of any similar piece made by the XVIIIth century English factories. The above remarks are supplementary to, and more recent than, those made by Chaffers in his Marks and Monograms.

(b) Your porcelain figure of a parrot marked with the entwined L's of the Bourbons and coloured pink, turquoise, yellow and brick-red was made in the notorious rue Béranger, where Samson had his workshops and imitated everything—Dresden and Oriental especially. Its original was a Chinese model (Ch'ien Lung) and whether it reached Samson by way of, say, Ludwigs-

burg, it is not possible to say.

The S is the date-letter for 1771—cunningly chosen by the forger since Sèvres had by 1770 overcome all difficulties of modelling and firing presented by their soft paste, and by 1772 had turned almost entirely to hard paste. This implies that had turned almost entirely to hard paste. This implies that Sèvres could have made the figure, but, they didn't—even in the (then) new hard paste. The colours are all wrong, it wasn't the sort of figure that Sèvres were making, and to quote Hannover, the greatest authority on European porcelain, "all that is known of figures in glazed porcelain from Sèvres amounts to barely a score of specimens" and these are cupids, models from paintings and tapestries and single figures, as, for example, de Pompadour and Dubarry.

The Sèvres mark has been extensively forged-more, probably, than any other.

G. S. S. (Streatham). The Regimental silver is probably part of the capture by the 14th Light Dragoons of Joseph Bonaparte's baggage after Salamanca in 1812. The arms engraved on it are those of Imperial France. Napoleon substituted the eagle for the three fleurs-de-lis of the royal arms, but retained, however, the azure field. The eagle stands upon a thunderbolt, otherwise it is similar to the Roman eagle of the Caesars as it figured upon the head of the Roman Standard. Surrounding the arms is the Collar of the Legion of Honour from which is suspended the Cross of that Order. Two batons are placed in saltier behind the shield, the one to the dexter being surmounted by a hand, the other by This achievement was also to be found on the sabretaches of Napoleon's Imperial Guards and was embroidered on the trumpet banners of the regiment. Is there not an engraving by J. A. Atkinson of the scene after Salamanca?

THE ESTABLISHMENT AND DEVELOPMENT OF THE SILVER AND PLATE INDUSTRY IN SHEFFIELD BY S. W. TURNER

THE first point which differentiates the development of the craft in Sheffield from its development in London, is that

craft in Sheffield from its development in London, is that in Sheffield the craft of the plater was evolved from that of the cutler and during its early years was entirely dependent upon it. After the separation of these two, the technique of the plate worker and silversmith developed side by side and for about a century they were inextricably interwoven.

Cutlery has been a speciality of Hallamshire since the early Middle Ages and the records of the Cutlers Company—the only remaining Livery Company outside the City of London—go back to the early part of the XVIIth century.

In 1743, Thomas Boulsover, who was apprenticed as a sickle smith, discovered or re-discovered the basic fact on which the industry was founded. That is—when silver and copper are joined together by fusion and then subjected to mechanical treatment, they tend to behave as one. For some ten years after 1743 the production of Old Sheffield plated goods appears to have been confined to buttons, boxes, knife handles and perhaps buckles. buckles.

By 1760 articles of more general use and interest were being made. Amongst the earliest that have been found are a saucepan, some pitchers and candlesticks. The close resemblance that these bear to London-made silver specimens is worthy of note. Examination reveals certain technical differences. For instance, the silver examples have adjuncts such as sockets, lips and handles cast and soldered on, whereas in fused plate such pieces are shaped up separately by the hammer and attached to the body by rivets.

In the case of silver candlesticks many parts are cast and soldered together, but in the plated ones the corresponding pieces are roughly shaped up in temporary dies and then chased up

into their final form.

The process of casting was not at this or any later date applicable to fused plate, and it was this technical weakness that led to the great development of the plate trade in Sheffield and the establishment of the silver industry there.

Had casting been possible it would have been employed and Sheffield would, so far as silver is concerned, have been trying to force an entry to the markets of the London silversmith with copies of his goods at perhaps a lower price. These early specimens of plate are in most cases very crude and the craftsmanship much inferior to that of the contemporary London-made silver

Let us consider who were the people who made these somewhat rough specimens. They were all drawn from the cutlery trade.

About 1772 the Cutlers Company complained that several members had quitted the trade of cutler and become manufacturers of silver and plated goods and were instructing their indentured apprentices in those trades and altogether neglecting to teach them the craft of cutler. Prominent amongst them were, besides Boulsover: Joseph Hancock, who became master in 1763-64, and Thomas Law, who became master in 1753.

About 1750 influential people in and around Sheffield per-ceived the possibilities of the process of fusion plating, notably Mr. Pegge of Beauchief, who financed Boulsover, and Dr. Sherburn,

who financed Tudor and Leader.

Dr. Sherburn saw that the process was worthy of a wider range of production than the artistic training and restricted craftsmanship of the cutler could supply. The material offered a good substitute for silver and there was a prospect of its finding a ready market among the commercial and industrial classes

now rapidly increasing in wealth.

It was to the London silversmith that the capitalist looked for artistic inspiration and technical skill. About 1755 Dr. Sherburn called in the aid of a London silversmith, Thomas Leader, and provided the money to start him in partnership with Henry Tudor in a factory which was well established by the year 1761 and for many years was the leading firm for the production of silver and Sheffield plate.

Tudor was one of seven Sheffield silversmiths to register a punch for use at the London assay office before the opening of

the Sheffield one.

The introduction of Thomas Leader to Sheffield marks the beginning of the cleavage between the cuttery and silver trades which soon became more pronounced. There was never any



Fig. I. AN EXAMPLE OF SHEFFIELD CANDLESTICKS bearing the London assay marks of c. 1760

definite separation of silver from Sheffield plate production. appears that any article was available in either silver or plate and the two were worked side by side during the period we are considering.

Reference has previously been made to the impossibility of casting Old Sheffield plate and to the use of steel dies, and this is of such importance to the development of the trade in Sheffield as to merit more detailed consideration.

As the candlestick was one of the most notable products of the Sheffield trade, the making of one is particularly suitable for further examination. The dies for its production are divided into three main parts, which are the foot, pillar, and capital. When thin metal is used, a very clear impression of the pattern cut in the die is transferred to the stamping. One impression is an almost exact replica of another and, with care, thousands of such impressions can be obtained from one set of dies. In addition to the saving due to rapidity and ease of production there is a great saving in metal. Good strong, stamped candlesticks about II ins. high weigh about one-third of the same ones when cast, and with silver at the price then prevailing, this meant a considerable saving.

This process of stamping was applicable to a wide range of

goods, and the Sheffield craftsman alone understood the art of cutting these dies and were almost alone in being able to use them. This helped to fix the industry in Sheffield, led to the development of new styles, and caused Sheffield to take the lead

Fig. II. Nos. 1, 2, 3 and 4



Fig. III. Below
Nos. 5, 6, 7, 8 and 9

Fig. IV. Below Nos. 3, 4, 5 and 6



Fig. IV. Top Nos. I and 2



Development of Sheffield Plate Candlesticks from 1765-1824 144

THE SILVER AND PLATE INDUSTRY IN SHEFFIELD

in the silver industry of the country during the last quarter of the XVIIIth and the first of the XIXth century.

This influence was first and most decisively felt in the pro-

duction of candlesticks. From about 1760 those made in Sheffield began to compete with the London-made ones. They are frequently found with London assay marks, but this is no evidence that they were made there. There was no assay office in Sheffield and all silver over 5 dwt. had to go to one of the offices to be tested and London was the least inconvenient. An example of this practice is given by the beautiful acanthus candlestick illustrated. (Fig. I.)

By 1773 the silver trade of Sheffield had grown to such pro-portions that the London silversmiths could no longer resist successfully the application of the Sheffield makers for the estab-

lishment of an assay office in their town.

The London silversmiths and retailers often struck their initial punch over that of the Sheffield maker and sometimes the London marks are to be found struck over the Sheffield ones. Occasionally the same thing happened in Edinburgh.

After 1775 candlesticks of London make became very scarce, in spite of the fact that the number made increased greatly, as did the variety and beauty of them. This was due mainly to the influence of John Winter, quite the foremost candlestick maker

Piercing had been used very successfully on the grand scale by the silversmiths of the Rococo period, notably by such masters as Paul Lamerie, Edward Aldridge and John le Sage. From 1760-1790 it became a fashionable method of treatment for a wide range of decorative silver such as baskets for cake, fruit and sugar; mustard pots, salt cellars and pepper pots, decanter stands, dish rings, epergnes, bougie boxes and fish slicers.

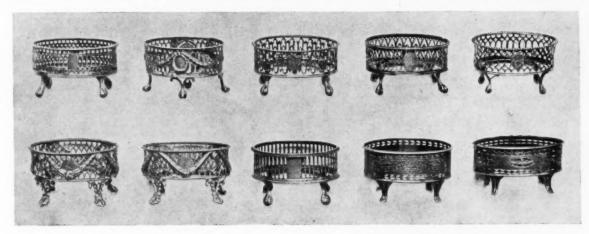
In this case, too, a technical weakness of fused plate was

overcome and the importance of Sheffield in the silver trade of

the country further emphasised.

The method of piercing in London was by the fretsaw, and this tool had disastrous results when applied to fused plate. Silver and copper joined by fusion tend to behave as one when pressed together, but the silver is easily torn from the copper, and this was very liable to happen when the fretsaw was used. In the case of a piece of fused plate pierced with the fretsaw the edges become jagged, the copper is exposed to view, and the greater the effort to improve the jaggedness by filing or buffing the more is the copper exposed.

This difficulty was overcome by the introduction of the fly punch. It consisted of a small steel tool cut to the pattern it was desired to pierce out, and another—called the bed—which had the same pattern cut out of it. The one thus fitted into the



A COLLECTION OF SALT CELLARS OF SHEFFIELD MAKE, pierced by the fly punched method and showing a variety of designs

connected with Sheffield and perhaps with English silver. He gave his attention particularly to the study of the Adam style and its application to the table candlestick. The development was from the Classic orders, through combinations of them with rams' heads and festoon ornamentation, to the more delicate styles known as Pompeiian. The traditions of the Winter business were carried on by his successor, John Parsons, who meet the changed demands of fashion with similar forms less met the changed demands of fashion with similar forms less heavily ornamented and about 1790 introduced the oval which during the last decade of the XVIIIth century attained great popularity.

This development is made clearer by the illustrations, Figs. II, III and IV. Taking Figs. II and III, Nos. 5 and 9 are dated 1765 and 1770, 7 is 1773 and shows the beginning of the Adam influence and was made by John Winter, 8 is 1778, and 6 is 1779; these two are beautiful examples of the Adam style; 2 and 3 were both made in 1790 and are typical of the later candlesticks were both made in 1790 and are typical of the later candlesticks made by John Parsons & Co., I is a neat telescopic candlestick made in 1805, and 4 is typical of the distressful period 1824. In Fig. IV, No. I is dated 1775 and shows the early Adam influence; 2 is 1786 and illustrates the decline of the Adam fashion; 5 is 1789, 4 is 1791, and these two are typical of John Parsons' work; 6 is 1794, and 3 is 1795, and were both made by John Green & Co., who succeeded Parsons.

The London silversmiths met the challenge from Sheffield by developing fresh styles and methods of treatment. A particular

developing fresh styles and methods of treatment. A particular instance is the introduction of piercing, sometimes with the addition of engraving or chasing.

other. The tool was secured to a head which was moved up and down by a screw, and the bed was secured to a fixed arm under the head. The screw moved the cutting piece so that it would fit into the bed. The metal to be pierced was placed between the two and the force of the descending screw drove the tool through the metal, and the silver—which by saw-piercing became jagged—was squeezed into the pierced holes and concealed the copper. The silver on the under side was held in position by the bed.

These tools were cut in many different shapes and could be arranged almost indefinitely and, once fixed, the pattern could be reproduced to any extent desired. Although the result tends to be monotonous when compared with saw piercing, the commercial advantages of the method and the skill with which the patterns. were arranged gave a great impetus to the Sheffield trade artistic skill with which and the variety of objects to which a pattern was applied is brought out by the illustrations of a collection of salt cellars (Fig. V), all of Sheffield make and pierced by the fly punch just described.

Soon after 1800 there manifested itself a weariness of the plain designs then in vogue and nest shells and delabing the

plain designs then in vogue, and neat shells and dolphins were introduced into the gadroons. The new fashion was accepted readily and patterns of borders became increasingly intricate and florid, reaching the greatest degree of elaboration about 1825. The skill of the die-sinker who cut these varied patterns in steel dies, and of the craftsmen who mounted them, enabled Sheffield to develop them to the full and inaugurated the style known as the Old Sheffield style. (Continued on page 149)

FURNITURE AND SILVER IN THE LONDON GALLERIES

BY JOHN ELTON

THE stocks carried by the London Galleries that specialise in furniture and silver are a supplement to the art museums, since they have on their premises many "capital" pieces (to use an XVIIIth century term of connoisseurship), and some pieces that are counted among the important examples of these arts. For instance, there is the two-chair back settee (Fig. I), formerly at Hornby Castle in Yorkshire, a piece of effective design, in which the sides finish in whorls surmounted by turned finials, and the arms roll over. Below the arms, upholstered scrolls project beyond the seat-frame. The framework is painted black, with gilt details, and this, with the covering of polychrome Genose velvet on a cream ground, adds to the Genose velvet on a cream ground, adds to the decorative effect. There are two square cushions to accord with the divided chair-back. The two side cushions only are missing from this remarkably well-preserved settee. There are eight chairs and two stools belonging to this set, which are also in Mr. Frank Partridge's collection.

Also in this collection are a pair of marquetried commodes inlaid on a rosewood ground bordered with tulipwood. The front panel centres in a classic vase, flanked by leafy scrolls which terminate in fantastic birds. These commodes were formerly in the collection of the late Duke of Kent. Other important pieces are the mahogany cabinet (or library table) formerly at Lulworth Castle, fitted for a collector with a number of small drawers, and a case of drawers of the early Georgian period, fitted with four tiers of drawers divided by trusses finishing in ringed lion masks. These trusses support the folding top.





PAINTED AND GILT SETTEE, circa 1690. From Mr. Frank Partridge

Fig. II. MAHOGANY COIN CABINET, circa 1740. From Messrs. M. Harris

Another interesting piece, which was illustrated in the Age of Mahogany, is a coin cabinet on a stand of dark "Spanish" mahogany showing almost no figure. The cabinet, which is enclosed by two doors, contains forty-two slides for coins, and also two drawers, the long and shapely cabriole legs are united for coins, and also two drawers, the long and shapely cabriole legs are united by a festion of flowers and leaves, centring in a boldly designed and large lion mask. This piece was formerly in the collection of Horace Walpole at Strawberry Hill (Fig. II). In Messrs. M. Harris's collection there is also a bookcase of which the exact design is given in Chippendale's Director (Plate LXXXIX). The upper stage is divided into three compartments in the Gothic style (which was considered eminently suitable for libraries), but this is not repeated in the lower stage, which is enclosed by four doors, containing a series of small drawers with base houdles. a series of small drawers with brass handles.

a series of small drawers with brass handles.

In the same collection is an attractive mahogany bureau surmounted by a small glazed cabinet for books or china. The cresting above the cabinet is inlaid with a trellis of fine brass lines; the cylinder-fronted desk portion, which is cross-banded, encloses small drawers, which are veneered with satinwood. Also at Messrs. Harris is a bureau bookcase dating from the

satinwood. Also at Messrs. Harris is a bureau bookcase dating from the first years of George III's reign. Its upper stage is shelved for books, and enclosed by two doors with carved and shaped mouldings, and the open pediment above contains a cartouche chained with the arms of Smith of Melford within a rococo surround. The mahogany veneer is lustrous, and the feet and brackets connecting them with the base moulding are carved. Furniture bearing the maker's label is of considerable rarity, but in some cases an unlabelled piece can be assigned to its maker by its close resemblance to one authenticated by a label. This is the case with a bureau bookcase (Fig. III) which is veneered with wood of a rich mottled colour (probably mulberry) and further enriched with stringing lines in pewter, an unusual technique which is found on case furniture bearing the label of the firm of which is found on case furniture bearing the label of the firm of technique which is found on case furniture bearing the label of the firm of Coxed & Woster, which flourished between 1690 and 1736. The address of the firm was "the White Swan, over against the South gate of St. Paul's Churchyard." The upper stage of the bureau bookcase is faced with two bevelled mirror plates with shaped heads. In the same collection there are some attractive pieces dating from the XVIIIth century, including a walnut two-chair back settee, in which the three front legs, of cabriole form, are carved on the knee with a scallop shell and pendant and the splats of the double chair-backs are pierced, and the top rail shaped.

The enrichment of furniture by marquetry is illustrated by two pieces at Messrs. Jetley. In a walnut chest of drawers dating from the last years of the XVIIIth century, the fronts of the drawers are decorated with panels of

the XVIIth century, the fronts of the drawers are decorated with panels of

FURNITURE AND SILVER IN THE LONDON GALLERIES

flattened oval form each marquetried with two birds whose tails develop into leafy scrolls. On the top, the centre medallion is marquetried with two female terminal figures which finish in feathery foliations. The four spandrels are also marquetried with scrolling foliations finishing in a monster's head. In the card table (Fig. IV), which is veneered with harewood and satinwood, the marquetry has the elegance and refinement of the classical revival under Robert Adam. The frieze is marquetried with alternate paterae and honeysuckles, and the top with a large central patera flanked by carefully detailed classical urns. In the same collection there is also a fine walnut side table dating from the early XVIIIth century, on which the upper part of the cabriole legs is carved with a feathered mask and pendant.

mask and pendant.

Fretwork as an "aery" enrichment was much employed in the middle years of the XVIIIth century for galleries, shelves and light partitions. In the dressing table (Fig. V) which is very similar in style to the breakfast tables figured in the Director, three sides are enclosed by trellis work, and the open front has a gallery of delicate fretwork. The top is fitted with compartments and is enclosed by a double lid. Fretwork is also a feature of the contemporary chest of drawers in the same collection, in which the top drawer lets down to disclose the customary fittings within. The superstructure is fitted as usual with a shelf; below this the perforations form an arcade, but



Fig. IV. INLAID CARD TABLE, circa 1770. From Messrs. Ietlev



Fig. III. BUREAU BOOKCASE (by Coxed and Woster). From Hotspur, Richmond



Fig. IVa. VIEW OF THE INLAID TOP OF TABLE illustrated above

above the design combines trellis work and leafy scrolls. Also in Messrs. above the design combines trellis work and leafy scrolls. Also in Messrs, Mallett's collection is a walnut games table, in which the top lifts out, and the well is inlaid for the game of backgammon, the top litself being inlaid for chess or draughts. The table is supported on six legs, worked on a double bine twist. Another interesting piece in this collection is a bureau cabinet veneered with sabicu and East Indian satinwood which dates from about 1790. In the glazed upper stage the wings repeat the curves of the cresting is the leaves they the predict are forced with support the stage that with exceed flutted collections. in the lower stage the angles are faced with engaged fluted colonettes finishing in leaf capitals. A piece of almost identical design is illustrated in the Dictionary of English Furniture, but the present example is mounted with two Wedgwood plaques.

At Messrs. Botibol there is a large range of English and French furniture

At Messrs. Botibol there is a large range of English and French furniture of the XVIIIth century, including a set of six single chairs with shield-shaped backs and shaped open splats centring in an urn; and some characteristic carved and gilt mirrors of the rococo period. Among French furniture there is a table decorated in black with gilt mouldings. The tapered legs are connected by a stretcher, and the frieze is decorated with panels of black and gold lacquer and a fine ormolu tablet representing in low relief children practising the arts (Fig. VI).

At Messrs. Gregory there are several pieces enriched with walnut veneer, dating from the early XVIIIth century, and illustrating the wide range of colour of this date, from a light, almost fawn, colour to a brown with rich dark markings. A small walnut cupboard shows the light colouring; but a bureau and a bureau bookcase have the dark and attractive figure. The bureau bookcase has an upper stage fitted with partitions, drawers, and a cupboard, and the desk portion has the customary fittings.

At Mr. Norman Adams, the furniture dates, in the main, from the XVIIIth century and the Regency. An earlier piece, dating from the reign of George I, piece, dating from the reign of George I, is interesting from its attractive honey-coloured veneer of burr elm. The desk portion is fitted with groups of small drawers, without the customary central cupboard. Also from this collection is a carved and gilt mirror (Fig. VII), with its original plate and gilding. The sides of the frame are flanked by pairs of slender columns enclosing an openwork border; the cresting rises into a light rococo arch. English oak and walnut furniture are to be found at Mr. S. H. Wolsey's Galleries, whose collection contains some interesting early pieces, such as an oak chest which

early pieces, such as an oak chest which shows a tentative interpretation of Ren-aissance ornament in the decoration of aissance ornament in the decoration of the two panels, which are carved with a profile head encircled by a wreath of foliage. There is also a small hanging cupboard, with a gabled top and front (which opens as a door) pierced in a design representing the instruments and emblems of the Design, the sponge the cock and of the Passion: the sponge, the cock, and the ladder, together with the sacred monogram IHS.

There is a wide range in date in English silver from the Elizabethan period.



Fig. V. MAHOGANY DRESSING TABLE, circa 1760. From Messrs. Mallett

Fig. VI. TABLE DECORATED IN BLACK AND GOLD LACQUER. Louis XVI period. From Mr. J. M. Botibol



Fig. VII. CARVED AND GILT MIRROR, circa 1760. From Mr. Norman Adams



FURNITURE AND SILVER IN THE LONDON GALLERIES





Fig. VIII
(above).
SILVER
BASKET
circa 1680.
From
Mr. S. J. Phillips

Fig. IX (centre). CHOCOLATE POT 1710. From Messrs. Spink

Fig. X
(below).
PORRINGER
(1681)
decorated in the
Chinese taste.
From the
Goldsmiths
and
Silversmiths
Co.



Late in this reign the bell salt made its appearance, the complete bell salt comprising two salts, fitting one above the other. The example (1799) at Messrs. S. J. Phillips', which is partly gilt, is typical. It is composed of three tiers, which can be taken apart. The upper tier, which serves as a pepper caster, is engraved with leaves, the two lower with a scale pattern. Also in this collection is a basket, dating from the reign of Charles II, in which embossing in high relief in designs of close-set acanthus foliations, interspersed with large flowers, was used with rich decorative effect. The sides of the basket (Fig. VIII) are splayed and bordered with acanthus leaves, and in the centre of the bottom is a pastoral scene of a goatherd, a girl and her flock, in high relief. Here is also a chafing dish (1728) by Paul de Lamerie, in which the band is pierced with vertical slits, and scrollwork, supported by four voluted legs finishing in moulded and foliated feet. The detached trivet rests upon the top of the band.

the centre of the bottom is a pastoral scene of a goatherd, a girl and her flock, in high relief. Here is also a chafing dish (1728) by Paul de Lamerie, in which the band is pierced with vertical slits, and scrollwork, supported by four voluted legs finishing in moulded and foliated feet. The detached trivet rests upon the top of the band. Among the silver at Messrs. Spink's there is a small, shallow sweetmeat dish of thin silver (1671) which is embossed on the outside with a formal design of foliage in compartments. Among XVIIIth century pieces is a chocolate pot (1710) with a domed lid, by Richard Walls (Fig. IX). In this example the spout and handle are set diagonally at right angles to each other. There is also a jug (1740) by Paul Crespin, the accomplished Huguenot goldsmith whose work was much favoured by the second Duke of Portland. A feature of this jug is its rich applied decoration in the form of shells and coral in relief.

At the Goldsmiths and Silversmiths Company there is a large range of English silver. Among XVIIIth century examples there is a characteristic two-handled cup and cover by T. Farren (1716), which is decorated on the lower part of the body, and on the cover with cut card-work. The upper part of the body is plain, and the domed cover finishes in a turned finial. In the same collection is a set of four candlesticks (1738) by Thomas Farrer, which are decorated on the baluster-shaped stems with strapwork, and rest on spreading octagonal bases; and a porringer (1681) (Fig. X) decorated with exotic birds, palm trees and foliage in the Chinese taste.

THE SILVER AND PLATE INDUSTRY IN SHEFFIELD

-continued from page 145

The skill required to work up fused plate into the almost innumerable forms in which it is found is not always appreciated. A point to be grasped clearly is that the plating of the copper was the first process and thereafter much care had to be exercised not to cut through the silver and expose the copper. Dust and dirt of every kind had to be kept from contact with the silver coating at every stage. Small repairs were effected by the method of French plating which was to burnish thin foils of pure heated silver over the damaged spot. The method was effective for small blemishes, but not suitable for large worn places, nor could edges be covered by it.

be covered by it.

This does not by any means exhaust the tale of the ingenuity of the old Sheffield craftsmen, but the skilful use of the drop stamp and die and the fly punch were responsible more than any other factors for the establishment and growth of the trade in Sheffield.

The author is indebted to the Master Cutler of the

The author is indebted to the Master Cutler of the Worshipful Company of Cutlers in Hallamshire, and to the Chairman of the Museums Committee of the Corporation of Sheffield, and to Messrs. Atkin Brothers of Sheffield, for permission to illustrate some examples in their collections.

Readers who desire an adequate knowledge of this subject are referred to A History of Old Sheffield Plate, by Frederick Bradbury (Macmillan, 1912), and to The Guide to Marks of Origin on British and Irish Silver Plate and Old Sheffield Plate Makers' Marks, 1743-1860, by Frederick Bradbury, F.S.A.

SAMUEL CARTER. ? PEWTERER

BY A. SUTHERLAND-GRAEME

Old Pewter, its Makers and Marks, the late Howard Cotterell set down in ordered sequence the official career of the youth who aspired to become a pewterer, from the day on which he was bound apprentice to that on which, no doubt with a feeling of pride in a race truly run, he took his seat in the ancient chair as Master of the Worshipful Company of Pewterers.

It is my purpose to illustrate three of the "milestones," if one may call them so, in that career, for the interest of collectors and others who have a thought for the craftsmen who wrought in pewter and for the Guild that controlled them.

In the year 1764 one Samuel Carter was bound apprentice, and Fig. I shows his indenture. At the top left corner appear the Arms of the Pewterers' Company, flanked in the margin by the official stamp which is upon grey paper and is fixed to the document not only by adhesive substance but also by a kind of rivet of soft silvery metal, the spread of which, on the back, is covered by a small adhesive stamp bearing the Royal Cipher G.R. 3, surmounted by a crown.

The manuscript portions of the document do not show up

very clearly, and the opening portion is therefore quoted:

"This Indenture Witnesseth, that Samuel Carter, son of Samuel Carter of the Parish of Saint George of the Borough of Southwark in the County of Surry Tallow Chandler doth put himself Apprentice to Robert Scatchard Citizen and PEWTERER of London. . . ."

His term of apprenticeship was seven years, and the "consideration" received was twenty pounds.

The last sentence reads: "In Witness whereof, the Parties

above named to these Indentures interchangeably have put their Hands and Seals, the Fifteenth Day of March Anno Dom. 1764 and in the Fourth Year of the Reign of our Sovereign Lord George the ad by the Grace of God.

the 3d by the Grace of God . . . " etc.

The indenture is signed by Robert Scatchard in the presence of Natl. Nicholls, and Scatchard's seal, a demi-lion issuant from a coronet, is set upon it. This a rubbing appears in Fig. II. This is not visible in the illustration, and



Fig. II. Robt. Scatchard's seal on indenture in Fig. I, demi-lion issuing from a coronet

Fig. III. Robt. Scatchard's touch of demi-lion and coronet above a shield

IV. Ino. Home's touch, struck over Samuel Smith's touch

We will leave the apprentice for a moment, in order to glance at the career of his master.

Robert Scatchard was himself apprenticed to George Bacon, the King's pewterer, in October, 1749; he was "free" on the 6th December, 1756, and struck his Touch (No. 980) on the fourth of the Touch Plates, still preserved by the Company, in 1758. He was admitted to the Livery on August 20th, 1761. It would have been an intriguing little sidelight had I been able to show that he used his "Touching" iron to seal the indenture; in fact that was the first point that I investigated when the documents came into my possession; and, although I drew a blank, it was not a complete blank, as will be seen by an examination of Scatchard's Touch (Fig. III) wherein can be seen the demi-lion and coronet used as a crest above the shield. Scatchard held no office in the Company and is recorded as having died in 1766, by which time his apprentice had completed only two years of his service.

In order that the latter could be admitted to the Company it



Fig. I. INDENTURE dated 1764 binding Samuel Carter apprentice to Robert Scatchard, Pewterer

would be necessary for him to serve his full term, but the identity of his master during his remaining five years is not recorded. However, it was the custom at this time for an executor of a deceased master, if he were a Freeman of the City and followed the same trade, to take over the apprentices of the deceased, should he so desire, without the formalities of transfer; and it can only be imagined that Scatchard nominated as executor one who fulfilled these conditions, and that Carter completed

his time with the latter.

Fig. V marks the next milestone in Carter's career. He had evidently completed his apprenticeship and, on the 17th of October, 1771, was admitted to the Livery of his Company on payment of his "fine" (or entrance

fee) of £20.

The receipt for this sum is signed by Jno. Home, who at this time was Renter Warden. His business was in Snow Hill and warden. Fis business was in Snow Filli and he struck his Touch (No. 965) in 1755. A minor, but interesting, point, not, I believe, hitherto noticed, is brought out by a close examination of this Touch (Fig. IV), for it is quite obviously struck over a previously existing Touch of rectangular outline. This peculiarity is explained in the following extract from the records of the Company, quoted by Mr. Cotterell: In 1754 Home "was allowed Mr. Warden Smith's Touch by consent"; but, in he "was ordered a new Touch as Smith still

Warden Smith's Touch by consent"; but, in the following year, he "was ordered a new Touch as Smith still uses the old one."

"Mr. Warden Smith" was Samuel Smith, who was Upper Warden in 1753, though Cotterell does not mention this. He actually had two Touches, of which one only (No. 796) was struck upon the Touch Plate, although he used both upon his wares. The Touch partially obliterated by Home in 1755 was certainly not No. 796, as the latter has an arched top; it must therefore have been Smith's alternative Touch which is completely square; and been Smith's alternative Touch which is completely square; and the initial letter H of the altered name can be clearly seen in the left-hand corner. It may be noted that, despite the prohibition of 1755 in respect of the Touch, Home continued to use Smith's hall-marks (so called) containing his initials S.S. He appears to have been principally a "sad-ware" man, i.e., a maker of plates and dishes, and his work in that form is well known to collectors.

To return to Carter; the third and last document in the case is his Certificate of Admission to the Freedom of the City of

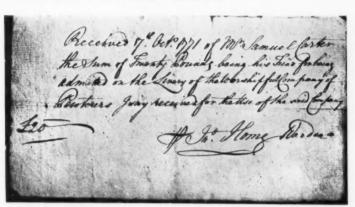
SAMUEL CARTER. ? PEWTERER

London (Fig. VI). This bears, to the left, the Arms of the City, and to the right—not visible in the illustration, and scarcely so in the original—the impressed stamp of the Chamberlain's Office, the mipressed stamp of the Chamberlain's Office, the City sword and two keys beneath a coronet and above a lion passant, surrounded by the inscription, "Sig. CAMERAE LONDINI."

The Certificate is dated the 23rd of October, 1771, four days after Carter's admission to the

Livery, thus reversing the normal sequence of events upon which Cotterell lays so much stress, i.e., Apprenticeship, Freedom, Livery. It may

i.e., Apprenticeship, Freedom, Livery. It may be noted that Carter is still described as having been "the Appr. of Robt. Scatchard, Cit. & Pewterer of London," although, as already stated, the latter had been dead for five years. Carter was now fully fledged as a Freeman of the City and a Liveryman of his Company, and he commenced to mount the ladder of responsibility and importance. He was elected Steward in 1793, Renter Warden in 1784, Upper Warden in 1793, and, finally, Master of the Company in 1794; so much of what may be



V. RECEIPT for Samuel Carter's entrance fee (fine) to the Livery of the Pewterers' Company. Signed by Jno. Home, the Renter Warden

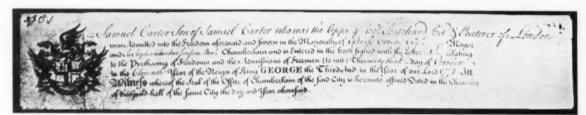


Fig. VI. Samuel Carter's Certificate of Admission to the Freedom of the City of London



Instructions for the Apprentices, in the City of LONDON.

Des thall constantly and deboutly on your knees, every day, serve God Mouning and Svensing, and make Conscience in the due hearing of the enough deached, and endeadour the right practice thereof in your Life and Conversation: You that do diligent and faithful Service to your Maker so, the time of your Appendiction, and deal truly in what you that be trusted: You hall often Read over the Covenants of your Incommentary, and see any endeadour, your self to perform Pout hall often Read over the Covenants of rour Inbenture, and see and endeadour rour self to perform the same to the uttermed of rour power: Pour hall aboid all evil Company, and all Occasions which may tend of draw you to the same, and make speedy return when you shall be sent on your Vasters or Vistresses Errands: Pou shall aboid Idencis, and over be employed, either in God's Service, or about rour Paster's Bulk news: Pou shall be of fair, gentle, and lowly Speech and Betwiediant to all Den, and especially to your Governours, And according to your Carriags, expect your Reward, so God of Ill, from God and your Friends.

Fig. VII. Illustrating a leaflet entitled "Instructions for the Apprentices, in the City of London" issued by the Pewterers' Company, circa late XVIIth century

called his "official" history is recorded, but beyond that there is a sad falling off, as it is practically certain that Carter never took up the practical side of the craft at all. He struck no Touch and is

not recorded as a pewterer.

On the other hand, it will be remembered that his father was a tallow chandler, of St. George's in the Borough, Southwark, and in that connection I am indebted to Mr. Bertrand Johnson, a Past Master of both the Pewterers' and Tallow Chandlers' Companies,

Master of both the Pewterers' and Tallow Chandlers' Companies, for some interesting information.

At the date of Carter's indenture (1764) it is reasonable to suppose that his father, Samuel the Tallow Chandler, was a man of mature age—say 45. His business, we know, was in the Parish of Saint George, Southwark.

Holden's Directory for 1805 mentions Samuel Carter, Tallow Chandler, of 76 Blackman Street, Borough, and it is unlikely that this would refer to Carter senior, who by that date would have been between 80 and 90 years of age; moreover, Cotterell records our Samuel Carter as having been of Blackman Street Livery Stables. But beyond this, Johnstone's Directory for 1818 and Piggot's Directory for 1822 also mention Samuel Carter, Wax and Tallow Chandler, of 76 Blackman Street; this could not have been Carter senior, who by this latter date would have exceeded 100 years of age. These records make it practically certain that our Samuel Carter.

What, then, would have been more likely, in this age when rigid control was rapidly loosening, than that the elder Carter should have conceived the idea of making his own candle moulds instead of purchasing them from the makers (who were pewterers); and, in order to float this subsidiary branch of his business, should have put his son in the way of obtaining the necessary knowledge and skill by apprenticing him to a pewterer?

(Continued on page 155)

AS a landscape painter of the late XVIIIth and early XIXth centuries, Peter La Cave must be assigned, perhaps, a second place in what may be styled as the Morland, Ibbetson, and de Loutherbourg school. But the technical quality of his work varied widely, so that at its best it has been claimed as being superior to Morland, whilst, with the exception of the few, it seldom failed to offer a distinct charm. The facts of La Cave's life remain obscure, but it has been conjectured by Mr. Basil Long' that he was the son, or possibly the grandson, of Francis Morellan La Cave, the engraver, who, although of French origin, was working as a nationalised Dutchman, and as a pupil of Bernard Picart in Amsterdam prior to 1726. At that date, approximately, Morellan La Cave left Holland for this country, and is known to have been established here by 1730. Later, between 1755-58, in conjunction with C. Grignon and F. Aviline, he collaborated with Hogarth in the engraving of the four plates for the Election series, and in 1763 made an engraving of a further



Fig. I. VIEW OF GREAT MALVERN, 1789.

Collection Malvern Public Library



design by Hogarth, "A Witch on a Broomstick," to serve as a frontispiece to a pamphlet by Dr. Gregory Sharpe. During these years it appears he required financial help, and in 1761 he was granted relief to the amount of four guineas by the Society of Artists during their meeting at the Turk's Head Tavern, Soho, when Francis Hayman was in the chair.

Amidst, then, the circle of artists and friends which was gathered round Hogarth, so as to include the names of Ravenet, Paul Sandby, Francis Vivares, G. Lambert, and Dominic Serres, it is likely that Peter La Cave was born and spent his early years, the precise

Amidst, then, the circle of artists and friends which was gathered round Hogarth, so as to include the names of Ravenet, Paul Sandby, Francis Vivares, G. Lambert, and Dominic Serres, it is likely that Peter La Cave was born and spent his early years, the precise date of his birth being unknown. In common with Morellan La Cave, and, indeed, with his own friends, there seems to have been a persistent struggle against financial need, which may have been equally either the cause or the effect of a wild and dissipated life. There is record that at one time he was imprisoned in Wilton Gaol, and that on July 29th, 1811, a bill of indictment for felony was served against him at Salisbury, but which was returned, however, by the jury as ignoramus.



Fig. II (centre).
ABINGDON, 1790.
Collection
H. C. Green, Esq.

Fig. III (left).

SKETCH, in pencil and water-colour.

Collection
Iolo Williams, Esq.

PETER LA CAVE

Colonel Grant wrote: "Of Ibbetson, La Cave was a jocular crony," and in Ibbetson's own Accidence of Painting he tells how a translation of a story related in Dutch by Colliveau, the art dealer and picture cleaner, "was ably supplied by Mr. Peter La Cave." That La Cave was an associate of both Ibbetson and Morland there seems little doubt, it being said that he acted as professional assistant to the latter for many years. To these names must be added those of their collaborators, J. Rathbone and J. T. Serres; and Th. Vivares, the son of Francis Vivares, who made five engravings from studies by La Cave, which were published by S. W. Forres, and lent by them to students. At another time it is thought he worked as a drawing master.

As an indication that Peter La Cave was in some way connected with the Norwich school, is the reference to his drawings in the letters of John Sell Cotman to his patron, Mr. Dawson Turner. Cotman more than once expressed his appreciation of these, at one time thanking Dawson Turner for the loan of some of them, and at another, whilst staying at a particularly noisome and sporting inn, he sighs for repose and the opportunity to peruse La Cave's drawings. It seems probable that they exercised a definite influence on his work, and Mr. Sidney Kitson, in his biography of Cotman, almost wholly attributes to them the development of what came to be known as the Cotman cow. Of the drawings themselves, two hundred and eighty were in the possession of Mr. Dawson Turner; the volume in which they were mounted being re-discovered by Mr. Iolo Williams some years ago in the hands of a London dealer. In no way is it surprising to learn that La Cave had handed it previously to his landlady in payment of back debts. Included with the sketches was a letter from La Cave's wife to Dawson Turner, asking

in his work Peter La Cave was influenced the most strongly by Berghem, de Loutherbourg, Morland, and Ibbetson, but resemblances can be traced in the work of William Hamilton, Francis Wheatley, W. Alexander, Th. Hearne, and W. Payne. These similarities vary, being noticeable, for example, in the figures of William Hamilton's four pictures entitled respectively "Apple Gatherers," "Hay Making," "Hop Pickers" and "Sheep Shearing," in the cattle of Th. Hearne, and in the foliage of W. Alexander's "The Ferry" and W. Payne's "View of the Turnpike at Hayes on the Uxbridge Road." Not infrequently a water-colour, in its entirety is assigned to another.

infrequently a water-colour in its entirety is assigned to another artist; thus amongst those classified at the British Museum under wheatley and dated 1792. A further similitude with Francis Wheatley and dated 1792. A further similitude with Francis Wheatley could be seen in one of his water-colours, dated 1795, which was at one time in the Gilbey collection. A pastoral resembling La Cave in his weaker manner, signed and dated J. R. Morris, 1806, is now in the collection of the Victoria and Albert Museum. It has been considered by some to be the work of a pupil. Two other examples may be mentioned perhaps for the interest they offer in the signature. These are small scenes in the possession of Mr. Iolo Williams, flat in treatment, and naïve



Fig. IV. STUDY OF A FISHERWOMAN. Collection Iolo Williams, Esq.

in conception. Originally, they bore the signature of John Thos. Gower, 1802, which for some reason, possibly a small payment, has been changed to that of La Cave.

Amongst the earlier water-colours by Peter La Cave are a small number of topographical subjects, which from their nature give some indication of his movements. Of the two which are illustrated here, the "View of Great Malvern" (Fig. I) is to be counted as one of the earliest known examples of his work. The drawing is in pen, with light washes of colour in pale blues and browns, the in pen, with light washes of colour in pale blues and browns, the simplicity and restraint giving a pleasing spaciousness. The scene

of Abingdon (Fig. II) belongs to the following year. It is intimate and colourful, with pinks, russets and pale blues giving warmth to the stone grey roadway. In relation to this, and included presumably on the same painting journey, is the "View of Oxford from the East journey, is the "View of Oxford from the East in 1790," which was exhibited by Messrs. Walker's of Bond Street in 1936. As forming Museum, there are two further scenes entitled "All Saints, Derby" and "Nun's Mill, about 1800," the drawing of the latter being worthy of notice. Peter La Cave is said also to have painted Norwich. In 1801, whilst living at 72 Oxford Street, he exhibited two views of Devonshire at the Royal Academy, showing a mill near Totness, and Chudleigh Craggs. It may be of interest to note that John Rathbone, who exhibited during the same year, was living at 200 Oxford Street.

The drawings of Figs. III and IV are selected from a series of six sheets included originally in Mr. Dawson Turner's album. All these sketches are in a soft pencil, and for the most part are studies of women in their peasant clothing, and small animal groups with figures. One study of a young boy wearing a long gown and playing a pipe outstands from the others as being in perception of more grace and sensitiveness. As a contrast to this is the fisherwoman of Fig. IV, which portrays a potential strength in La Cave hitherto almost unknown. There is some suggestion here, so it seems to the writer, of an influence derived from Hogarth. The draughtsmanship of Fig. from Hogarth. The draughtsmanship of Fig. III, with its fluidity of line and sensation of movement, is no less surprising in the work of an artist whose skill in this direction appears



Fig. V. WATER SCENE AND LANDSCAPE, 1799. Collection F. C. Morgan, Esq.

usually to be undeveloped. The interplay of the diagonals which can be traced from the sweep of the man's whip, through the forearm to the paw of the dog, and from the nostrils of the horse, down the back of the dog to the man's right foot, offset by the weight of the cart and faltering barrels, combine to make this a masterful small sketch. It is the only one amongst this series to be shaded in a pale green water-colour wash.

It has been useful.

It has been upheld against La Cave that so many of his pastorals were painted within doors, and in consequence lack the atmosphere of fresh air and realism in colouring. There is, however, in the possession of Mr. Croft Murray a small and rather delightful example dated 1799, which is in direct contradiction to this. The rural scene of cows and willow trees, farm buildings and the distant hill, delicately coloured in blues, greys and greens, in every way gives the impression of having been painted in the meadows themselves. Of the two water scenes in Figs. V and VI, it is true that the former is more stylised, with the flat decorative treatment of the background and the colouring in tones of pale blue. But the main group itself belongs to the countryside. That of Fig. VI shows a good and interesting composition with an attractive cloud movement, the drawing, particularly of the donkeys, recalling much of the sketches. The colour theme of softened greys, blues and olive green

recaining much of the sketches. The colour theme of softened greys, blues and olive green revolves upon the warmer note of red, the colour of the bag in which the small child is held upon its mother's back. This finds repercussion in the pale pink of her skirt, the brown and white stripe of her over-bodice, and the corn-yellow breeches of the young boy. In the same Gallery is a large water-colour reminiscent of de Loutherbourg, but in comparison with the two last illustrations the composition is ill-placed and the colouring

As an example of La Cave's work in the manner of Berghem, the illustration of Fig. VII portrays a lyrical charm, derived no less from the tones of the sepia wash as from the composition itself. This is enhanced by the nature of the clothing, particularly of the widely brimmed hats, the sensitive and well-drawn line of the cattle, and the delicacy of the birch tree, whilst the backward glance of the woman creates a pleasing balance. It was at one time



Fig. VI. WATER SCENE.
Courtesy Walker's Galleries

included in the John Thane collection, the two initials being written by hand at the foot of the drawing to the left. The water-colour of Fig. VIII is one of a pair which were

The water-colour of Fig. VIII is one of a pair which were formerly in the collection of the Prince Regent; they bear the date which follows La Cave's Academy year. It has the repose of the more mature mind, and in the excellence of the drawing of the cows suggests the influence of Ibbetson and Th. Hearne. A slight resemblance to Ibbetson again, or possibly to J. T. Serres, may be seen in the two small figures of the woman and child. The colouring is for the most part in shades of green and a light red-brown, with touches of blue for the woman's skirt, and the poplar tree in the middle distance.

middle distance.

The landscape which is illustrated in Fig. IX shows very much the influence of Morland. Here again is the sweep of cloud, which is more noticeable in the original, and the much-used hill for the background.

which is more noticeable in the original, and the much-used hill for the background. The olive-green and grey of the tree in the foreground and the emerald green of the burdock leaves combine well as a foil to the colourful centre group. The drawing of the figures, particularly that of the boy, is an improvement on much of La Cave's work, the general tone of colouring being a pale blue and buff. Of the animal groups, the drawing of the small donkeys is the more successful, the neck of the white horse appearing to be prolonged and out of proportion. A further pastoral in the same collection shows a looser treatment, and depicts more action than is usual. The scene is placed on the shore of a lake at the foot of a steep mountainside. To the left of the foreground is a delightfully frisking donkey, and a milking scene takes the central place. The colouring is in fresh blues, whites and pinks.

In addition to his work in water-colour, La Cave is known to have painted in oil, and a small landscape which was some years ago in the possession of Colonel Grant is dated as early as 1794. In the collection of the same owner there was also a small pastoral entitled "The Cowherd," dated 1810. In this, the reclining figure of the young farm boy playing his pipe recalls a similar figure in the foreground of the water-colour in the



Fig. VII. PASTORAL. Courtesy Trustees of British Museum

PETER LA CAVE

manner of de Loutherbourg to which allusion has been made previously. Two other small oils were seen at one time by Mr. Iolo Williams in the hands of a dealer in Petty France. The date of "The Cowherd" has been regarded until recently as being the latest of La Cave's work, but the existence has become known of two small water-colours in private Essex collections, each signed and dated The first is coloured delicately in grey tones, is somewhat fluid in line, and in nature after Morland. The other is of similarly softened tones, but portrays more sunlight. These are in appearance from the hand of Peter La Cave, and in the event of that being so, there is a considerable prolongation in the recognised period of his active years.

¹Walker's Quarterly, July, 1922. ²B. S. Long, Walker's Monthly, August, 1929.

Fig. VIII (right). PASTORAL, 180: Collection of the late Mrs. S. N. Peters

Fig. IX (below). LANDSCAPE WITH FIGURES AND A PLOUGH, 1806. Courtesy of the Victoria and Albert Museum



COVER PLATE

Art historians are often surprised that the Germans, so painstaking and detailed in their researches, have nevertheless given us so little information about their own early masters. How true this is one realizes when we are confronted by a panel so fine as this from the collection of Mr. Anthony White and lately in the possession of W. E. Duits. When it was exhibited in 1906 at the Burlington Fine Arts Club no other attribution was made for it than that of Early German School. Since then experts have given more careful con-sideration and opinion has focussed upon the friend and worker with Dürer, Hans Baldung, whose love of the colour earned him the sobriquet "Grien."

We still know all too little about this artist.

The closeness of his friendship with Dürer is evidenced by the fact that the great German master left to him a lock of his hair when he died; and that he admired Baldung's work died; and that he admired Baldung's work can be deduced from his having taken some of the young man's pictures with him to sell on his journey to the Netherlands. Born about 1480 at Weyersheim, near Strassburg, Hans Baldung probably learned his craft under Dürer at Nuremberg during the first years of the XVIth century. An early signed work bears the date 1507; but two years after that he returned to Strassburg, where his father was a legal official serving the Bishop. There he married, and except for a few years at Freiburg, where he painted the great Altar-piece, he lived at Strassburg until his death in 1545, working for the Bishop, for the Cathedral, and for the local aristocracy. Much of that work was in stained glass as well as in engraving

Much of that work was in stained glass as well as in engraving and woodcut; and it is the preoccupation with stained glass which gives the most telling evidence of the authorship of this which gives the most tening evidence of the authorship of this panel. The characteristic red shading to yellow of the background, and the brilliant yellow of the lapel of the cloak, are the colours and effects of the German stained glass of this period. Moreover, on the back of the panel there is the beginning of a sketch of a coat of arms, reminiscent of the score or so sketches of coats of arms by this master which we can see in the Albertina Collection. His studies of coats of arms were part of his practice of the art of stained glass during the Strassburg period.

It is, however, the charm and power of the little panel and its Düreresque quality which eliminate all but the small group of the "little masters" who worked and studied under Dürer himself, and this more certain attribution to the Strassburg artist.



SAMUEL CARTER. ? PEWTERER

-continued from page 151

Samuel Carter died in 1827; he was succeeded by his son, also Samuel, who had been his apprentice, and Mr. Johnson tells me that the business was still being carried on in his younger days under the title of Carter and Shelly.

Finally, as a matter of interest, I illustrate (Fig. VII) a leaflet entitled "Instructions for the Apprentices, in the City of London." This document was evidently issued by the Pewterers' Company to all would-be apprentices to the craft, as it is headed by the Company's Arms. No doubt similar instructions were issued by all the Livery Companies.

all the Livery Companies.

It would appear to be of late XVIIth century date, and is the property of Mr. Bertrand Johnson, to whom I am indebted for permission to illustrate it.

SALE ROOM PRICES

HRISTIE'S Sale of Old Masters on December 12th will include a number from the collection of the late Brigadier-General R. J. Cooper and from the collection of the late Lord Rothermere and other important collectors.

October 2. Porcelain and Furniture, Christie's: Clock, English, striking movement by John Bourjuin, London, with domed hood and ormolu borders, 164 ins., early XVIIIth century, £63; English, striking movement, Henry Jenkins, London, mahogany and brass bracket feet, 18½ ins., early XVIIIth century, £44; English, by William Webster, London, with striking movement and engraved silver metal dial enclosed in mahogany case with domed hood and metal gilt borders, 18 ins., XVIIIth century, £50; domed hood and metal gilt borders, 18 ins., XVIIIth century, £50; English, Ellicott, London, in mahogany case with metal gilt borders, 16 ins., XVIIIth century, £42; English, the striking movement W. J. Angel, with painted and enclosed dial, vase-shaped finials, turned feet, late XIXth century, £25; Worcester tea service, £82; Spode tea service in the Derby style, £63; old English tea service, painted with flowers in bowls, panels, £61; pair mahogany arm-chairs, Hepplewhite design, carved with Prince of Wales plumes, £44; six Regency mahogany chairs, one arm, £59; Hepplewhite mahogany settee, seat in floral red damask, £40; pair satiswood ### Add to the search of the s Sheraton commode of semi-circular shape, fitted with three drawers Sheraton commode of semi-circular shape, fitted with three drawers, £89; Georgian mahogany kneehole writing table, fitted with eight drawers, £86; Sheraton mahogany sideboard, with concave front, a cellarette, £82; Regency mahogany sideboard with bow front, carved with husks and foliage, etc., £71; Sheraton mahogany sideboard, inlaid with checker pattern borders, £55; picture on glass in colours with a vase of flowers on a marble slab, £105; six George II walnut chairs with scroll uprights and pierced shaped splats. £650; old English Beophysics table £72; Dutch parameters splats, £262; old English Pembroke table, £53; Dutch marquetry side table, the top inlaid with a barge and figures in a landscape with statues of William IV and V, the frieze with bust portraits of M. H. Tromp, Michel de Ruiters and other historical characters, £55; Chippendale mahogany settee, £76; two Charles II walnut armchairs, £42; Chippendale winged armchair, in mahogany, £76; Hepplewhite mahogany armchair with pierced splat to the schedel. Hepplewhite mahogany armchair, with pierced splat to the arched back, £65; pair Chippendale mahogany chairs, carved with foliage and claw and ball feet, £48; two Chippendale mahogany chairs with pierced splats and a plain chair, similar, £40; three Chippendale mahogany armchairs, on cabriole legs, £142; two Chippendale chairs, arms, £97; Chippendale mahogany armchair, with pierced and interlaced vase-shaped splat, supported on square legs with plain stretchers, the seat covered in floral red damask and another with pierced splat and cabriole legs in green velvet, £178; mahogany upright mirror, £40; Georgian mahogany tripod table, with moulded border to the top on spirally turned stem, £76; mahogany writing table, the rectangular top fitted with a slide and a drawer, £68; Dutch mahogany bureau cabinet with glazed doors in the gos; Dutch manogany bureau cabinet with glazed doors in the upper part, a sloping centre forming a secretaire with five drawers below, surmounted by a scroll cornice, £92; Queen Anne walnut chest fitted with a slide, £184; Queen Anne walnut bureau, with sloping front, £110; another one, on bracket feet, £157; Sheraton mahogany sideboard, with bow front, £46; Sheraton mahogany sideboard of serpentine shape banded with kingwood and satinwood, £68; Queen Anne walnut tallboy fitted with ten drawers, the centre half with fall down front, and backet feet front two seasons where £68; Queen Anne walnut tallboy fitted with ten drawers, the centre half with fall-down front, on bracket feet, £142; two green velvet curtains, 7 ft. 3 ins. wide, total width, 10 ft. 11 ins., £73; Chinese carpet with jardinieres and flower sprays, £73; four old English mahogany chairs, slip seats, fitted in brown velvet, £50; eight Chippendale chairs, two arms, very decorative, £134; Sheraton mahogany library table, 36 ins., £50; pair small satinwood side tables of Sheraton design, floral festoons and musical trophies in rosewood borders, £40; rosewood library table of Louis XV design, £55; pair of mahogany dwarf cabinets, winged, Louis XV design, £55; pair of mahogany dwarf cabinets, winged, Louis XV design, £71; another pair but Louis XVI design, £136; Dutch walnut cabinet with glazed doors in the upper part, £86; William and Mary chest, with five drawers, in marquetry, £92; mahogany sideboard of Sheraton design, £79; ten Hepplewhite chairs, two arms with moulded and reeded tops to the rectangular backs, with Prince of Wales plumes and long leaves, £194; Hepplewhite mahogany bureau bookcase, £63; Venetian four-poster bedstead with column supports partly gilt, £63; Jacobean oak refectory table with rectangular top, 10 ft. 9 ins., £86; old English refectory table, 10 ft. 6 ins., £121; oak side table with two drawers, £55; Sheraton

mahogany wardrobe, on bracket feet, £50; large mahogany breakfront bookcase, with glazed doors in the upper part, 12 ft. 8 ins., £82. October 8. Silver, Christie's: Plain punch bowl in fitted case, £50; two-handled oval tureen and cover, 1819, £54; pair two-light chandeliers, by W. Pitts and J. Preedy, 1798, £80; pair helmetshaped sauce boats, engraved with crest, Daniel Smith and Robert Sharp, £50; four table candlesticks, John Parsons & Co., Sheffield, 1789, £100; pair circular vegetable dishes and covers, J. Craddock 1789, £100; pair circular vegetable dishes and covers, J. Craddock and W. Reid, 1821, £48; pair entree dishes and covers, Benjamin Laver, 1787, £82; George II plain two-handled cup and cover,

Laver, 1787, £82; George II plain two-handled cup and cover, Francis Nelme, 1731, £40; set three vases and covers, Edward Wakelin, 1751, £40; three vase-shaped casters on circular feet, G. Frederick Kandler, 1749, £35; pair oval tea caddies, Samuel Taylor, 1748, £50; George II plain salver, 1729, engraved with coat of arms, £68; Queen Anne tazza, William Gamble, 1702, £78; Charles II two-handled porringer and cover, 1680, £125; Charles II plain cylindrical tankard and cover, maker's mark F. L., £200; pair Portuguese silver gilt circular dishes, Lisbon, early XVIIIth century, £46; sugar vase, Hester Bateman, 1782, £44; four wine coasters, the same, 1789, £66; pair oval sauceboats, 1771, £64; George I plain chocolate pot, Exeter, 1723, £160; George I plain waiter, John Tuite, £52; teapot, square bombé form, R. D. and S. Hennell, 1802, £68. Hennell, 1802, £68.

October 10. Pictures, Christie's: At the Carnival, J. Benlliure, £163; On the Boulevard, Jean Beraud, £168; In Benlliure, £163; On the Boulevard, Jean Beraud, £168; In the Cigarette Factory, Seville, J. B. Burgess, £147; and another by the same, The Spanish Letter Writer, £142; The Favourites of the Court, A. Casanova, £564; A Wedding in Abruzzi, G. di Chirico, £105; Fishing from a Raft, T. Ekenas, £105; Fruit and Flowers, Th. Grouland, £178; The Pearl Stringers, C. Van Haanen, £315; Amusing the Cat, Gustave de Jonghe, £168; A Picnic in Normandy, Maurice Leloir, £756; After Communion, F. P. Michetti, £315; The Morning Ride, G. de Nittis, £315; three by Garcia Ramos: Leaving the Church, £162; Teasing the Dog, £168; A Travelling Wine Seller, £189; A Game of Ecarte, C. Seiler, £210; The Game of Bowls, R. Sorbi, £357; On the Piazza of St. Mark's, E. Tito, £231; Fighting the Battles Over Again, S. Lewin, £147.

Teasing the Dog. £168; A Travelling Wine Seller, £189; A Game of Ecarte, C. Seiler, £210; The Game of Bowls, R. Sorbi, £357; On the Piazza of St. Mark's, E. Tito, £231; Fighting the Battles Over Again, S. Lewin, £147.

October 7 and 10. Antiques, KNIGHT, FRANK & RUTLEY: Queen Anne walnut pedestal writing table, £95; pair continental wine coolers and stands, £62; Chippendale mahogany secretaire bookcase, £130; carved mahogany frame oval end dining table, £95; Sheraton inlaid bureau, £55; inlaid satinwood shaped front display cabinet, £90; Chippendale carved and gilt mirror, £50; English ebonised bracket clock, Cambridge chimes, £25; Spode china dessert service, 28 pieces, £35; Spode tea service, 22 pieces, £21; Bow part coffee service, 14 pieces, £21; Louis XVI settee, £65; pre-Chippendale cards and games table, £115; six chairs with shaped backs, upholstered in green leather, £310. October 2, 12, 17 and 22. Porcelain and Silver and other works of art, PUTTICK & SIMPSON: Violin of the Tononi school, £60; one by Nicholas Lupot, £260; another by Leandro Bisiach, £67; one by Nicholas Lupot, £260; another by Leandro Bisiach, £67; an arranged collection of 1,600 Great Britain, £110; George II plain tankard, 1752, £39; salver by R. Makepeace and R. Carter, 1778, £34; Charles II tankard, with spout added by R. Garrard, £145. October 1 to November 6. Works of art, Robinson & Foster Seven Hepplewhite chairs, one arm, £100; Louis XV satinwood secretaire, £70; William and Mary chest, six turned legs, £55; Dutch walnut chest of drawers, £52; mahogany writing desk, shaped front, £82; Georgian sideboard, £69; seven Hepplewhite chairs, lattice splats, £63; inlaid break-front bookcase, £57; William and Mary walnut chest, £84; walnut bureau, £67; French kingwood cabinet, £100; mahogany bureau with fall front, £94; Queen Anne oyster shell chest of drawers, £110; mahogany serpen-

William and Mary walnut chest, £84; walnut bureau, £67; French kingwood cabinet, £100; mahogany bureau with fall front, £94; Queen Anne oyster shell chest of drawers, £110; mahogany serpentine front commode, £735; Queen Anne bureau bookcase, £399; Georgian sideboard, £50; French kingwood commode, £71; Sheraton mahogany sideboard, £71.

October 14 to 31, including Colworth House. KNIGHT, FRANK AND RUTLEY: XVIIth century oak oval gateleg table, £58; Chippendale hump-back settee, £95; Spanish XVIIth century rectangular table, £48; set three antique Spanish walnut chairs, £85; carved oak leaf refectory table. £62: George I side table, £100: Dair

tation, £40; set three antique Spanish walnut chairs, £65; carved oak leaf refectory table, £62; George I side table, £100; pair Italian high-back cross-frame chairs, £110; Queen Anne walnut bureau, £100; Jacobean oak Welsh dresser, £70; Jacobean oak carved buffet, £165; carved walnut armoire, £70; four XVIIth century Italian walnut chairs, £100; pair carved Italian mirrors, £100; four early Greek Renaissance stone vases, £110; Georgian coffee table, £100; mahogany nedestal writing table, £100; Elemish coffee table, £100; mahogany pedestal writing table, £175; Flemish oak refectory table, £47; Georgian inlaid bookcase, £42.

